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THE MOTION PICTURE CAMERA MAGAZINE

May, 1941

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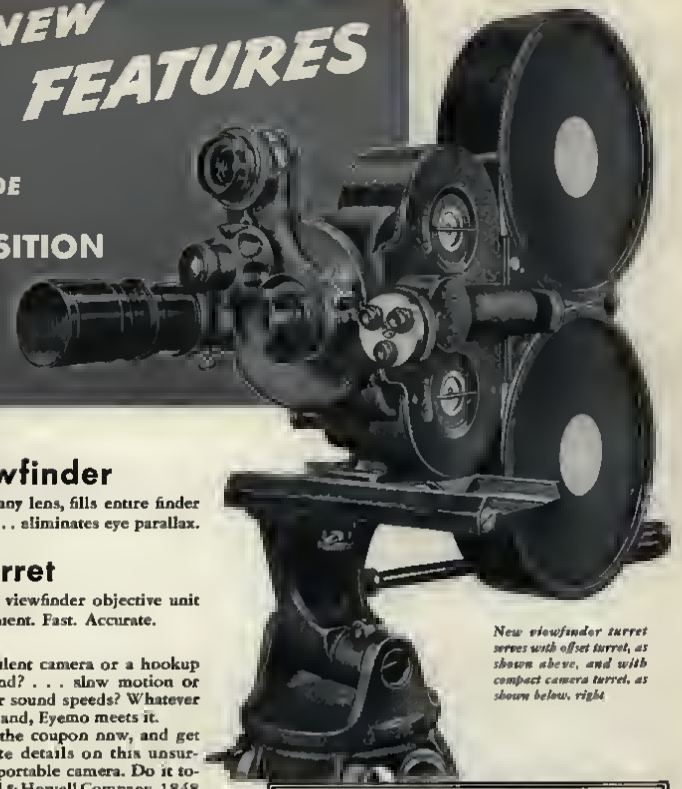

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The Front Cover

This month's cover photo shows the making of a scene from Paramount's Technicolored "Aloma of the South Seas." Both Director of Photography Karl Struss, A.S.C., and Technicolor specialist Wilfred Cline, A.S.C., appear to have been busy elsewhere when stillman Malcolm Bulloch snapped his shutter. Operative Cinematographer George Clemens rides the boom.

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Photo Finish

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Breaking the Bottleneck of FINE-GRAIN POSITIVE

By WILLIAM STULL, A. S. C.

THE announcement that all Paramount releases subsequent to the forthcoming "One Night in Lisbon" would employ the new fine-grain positive film-stocks for all steps from studio to theatre—original sound-track negative, dubbing prints and negatives, release sound-track negative and sound-and-picture release-prints—heralds not only the industry's first complete acceptance of these new materials, but a noteworthy achievement in production engineering.

For more than a year the industry's photographic, sound and laboratory experts have been aware of the tremendous improvements in picture and sound quality which could be brought about by all-the-way utilization of fine-grain positive; virtually every major studio has made some experiments in this direction, utilizing the new stocks for various recording or re-recording operations, and in some few instances printing all or parts of a release on fine-grain positive.

But there has existed one serious technical and commercial obstacle in the way of complete acceptance of these advanced emulsions. This bottle-neck is, of course, the low sensitivity of these films in comparison to the positive emulsions conventionally used, necessitating greatly increased exposure and in consequence modification or complete replacement of the light-sources in all positive film-exposing mechanisms, including recorders, re-recorders, printers, and the like with much more powerful ones, usually of types emitting a strong percentage of the ultra-violet light most effective with these emulsions.

This can be a considerable technical and economic problem even when attempted on the relatively small scale of changing over the comparatively few units needed to handle only the making of dubbing prints and re-recorded sound negative. When to this is added the greater and more varied technical and economic problems involved in changing over the original recording equipment and printers necessary for utilizing these slower, if better, films for every step from set to screen, the question becomes one which cannot be solved overnight. This is especially the case as regards the release-print laboratory, where the financial cost-to-profit ratio is usually so narrow that the outlay for such an extensive change is approached reluctantly, if at all. For this reason the release-print laboratory has been generally regarded as the bottle-neck which must be cracked before the industry could take full advantage of the improved sound and picture qualities offered by fine-grain emulsions.

The first steps in Paramount's pioneering switch to fine-grain were taken some time ago when the densities, gammas and processing methods necessary to secure optimum results with picture and sound on the new stocks were determined by members of the studio's photographic, recording and laboratory staffs. These are particularly important in the case of sound where, as is well known, off-standard density or contrast of the sound-track at any stage is likely to introduce undesirable distortion in the reproduced sound.

With these fixed standards determined, the necessary steps to obtaining them could be taken. As the fine-grain emulsions themselves were improved by the film manufacturers, it may be pointed out, modification and simplification of some operations were found possible until the set-up reached its present state, which may be accepted as a standard.

Getting the requisite increased exposure in any operation meant either the use of considerably more powerful Mazda light-sources than had previously been used, in some instances with corrective ultra-violet filters, or the installation of high-intensity mercury-vapor arcs which are inherently rich in ultra-violet.

For making the original recording, which is now being done on DuPont's Type 226 fine-grain recording film, various characteristics of the mercury arc, such as its need for high voltage and an extended warming-up period after striking, made this light-source seem imperfectly suited to recording service. Therefore the present practice at Paramount is to employ a special Mazda lamp, developed for the purpose by General Electric.

Re-recording, however, is done with mercury-arc lamps, as the objections to the use of such a light-source which apply to making original recordings on set or location do not apply in re-recording service. The dubbing print is of course made on fine-grain stock, either the DuPont 222 or the Eastman 1302 stocks being used.

The release sound-negative is recorded by mercury-arc light on DuPont Type 226 fine-grain positive, and the composite sound-and picture release-print made on Eastman Type 1302 fine-grain positive.

High-pressure mercury-vapor arc lamps have been standardized throughout the laboratory as the light-source for all fine-grain printing. The Type AH-8 mercury arc lamp is used throughout for this service. This lamp is a surprisingly small unit producing a light-flux of great intensity, and especially rich in ultra-violet radiation. It may be burned in either horizontal or vertical positions, and it appears to have a useful life at least as long—perhaps longer—than the incandescent types formerly used. Some have already been in use for over six months (the average life of the previous globes) and are still giving good service.

In Paramount's laboratory, these lamps are all operated on Direct Current at 400 Volts., at wattages ranging according to the service desired, from 50 to 150. Alternating current is necessary for striking the arc. This is provided by a special striking coil which when the striking-wire is rotated into position beside the lamp produces a momentary high-frequency discharge which generates by induction a corresponding charge in the lamp, striking the arc, which thereafter operates on DC.

The mercury-arc lamps of this type used in the Model D Bell & Howell printers used for printing dailies, dubbing prints, etc., and in the Cinex light-testers are operated at 80 watts. In adapting the light-testers to use with fine-grain positive, minor modifications were of course necessary to assure that the Cinex steps would continue to match the printer light-change steps as they formerly had done.

The major problem, however, lay in changing over the battery of Bell & Howell continuous automatic production printers used for release-printing to the use of mercury-arc lamps and fine-grain film. For one example, the optical systems in these printers (as also the optics of various other units, such as recorders, etc.) originally contained elements of lead-glass which, as is well known, is virtually opaque to ultra-violet light. These all had to be replaced using quartz, crown glass, and other optically acceptable materials capable of transmitting ultra-violet.

For another example, it was deemed best to be able to operate the lamps in these printers over a considerable range of wattages, so that the change, once made might be capable of accommodating any possible combination of negative-density and present or future types of fine-grained positive. An air-cooled adaption of the mercury-arc lamp was therefore installed, utilizing a comparatively low-pressure air-circulating system in which each printer is supplied from its own blower which is in turn driven by a motor series-connected with the arc, so that the light cannot operate without its cooling system. Thus while at present the arcs in these lamps are operated at wattages considerably lower than those used in the daily printers and light-testers, they may be used over a range of from 50 to 150 watts, and in release-printing service may be burned almost indefinitely without heating and with a thoroughly uniform light-flux.

Enlargements from identical negative frames printed on (left) standard positive and (above) fine-grain positive.

Each printer is supplied with its own voltage controls, so that its light may not only be held uniform, but controlled independently of the other units.

Since these printers automatically print both sound and picture at different apertures, each is provided with two of these air-cooled mercury arcs. These lamps, incidentally, have proven particularly favorable as light-sources for use in these printers, which require a long, narrow line of light at each printing aperture. The linear light-source provided by these mercury-arc lamps appears almost ideal for the purpose, as it needs only to be focused on the aperture, being inherently of the right shape and proportions.

With these various modifications, Paramount's laboratory is now equipped to handle in excess of 500,000 feet of fine-grain positive per day. The studio's East-coast laboratory, where further release-prints are made, is likewise being equipped to handle fine-grain in quantity. This change-over of the West Coast plant to 100% fine-grain operation, it must be pointed out, was made *without in any way interfering with the flow of current production*—a very considerable achievement.

Laboratory Superintendent Ray Wilkinson is particularly insistent on this point. "In the early days," he remarks, "we could make a technical change for its own sake, with little regard for its effect on other things. For example, I can remember when cinematographers and directors thought nothing of waiting two or three days to screen their rushes, and a day or so more or less due to changing equipment, materials or methods would have meant little. But today, even if a unit finishes shooting well after midnight, they expect to see their rushes before they start work the next morning—and any delay in this schedule because we were changing over or had changed to a different film or equipment would badly disrupt the whole studio routine. Frankly, I am as proud of the fact we have made this complete change without for a minute interrupt-

(Continued on Page 236)

During recent years there have been many rumors, but little concrete information, regarding the experiments being carried out in Russia with stereoscopic cinematography. We are therefore glad to be able to publish this article by the inventor of a system apparently in use in Russia, describing the general principles of his system. While we regret that the author was not able to give more specific details of the optical system employed, and of the construction of his "perspective grille," we believe the present brief discussion of the subject will be of interest to all our readers. It is to be hoped that more complete details of the system may be available at a later date.—THE EDITOR.

RUSSIA'S Third Dimensional Movies

By S. IVANOV

THE auditorium is plunged in darkness, except for a little lamp suspended from the ceiling by a long cord. But wait—an actor suddenly reaches out from the screen and draws the lamp towards him.

How did he do it? As a matter of fact, there was no lamp left burning in the auditorium. It was simply an effect produced by the stereoscopic cinema, which not only creates a tangible space behind the screen, but apparently casts the image of the objects or persons in the film into the auditorium itself. Thus, the boundary-line between screen and audience mysteriously disappears.

A young man on the screen is smoking, and, strange to say, the smoke-rings float away over the heads of the audience. . . . Now a little flock of gaily-colored birds sweeps out of the film and, circling about the auditorium, they surprise the people with their twittering. So real do they seem that you are half inclined to stretch out your hand to catch one. . . . A juggler flings a ball straight at the audience and those who happen to come within his line of vision blink and duck involuntarily to avoid getting it in the eye.

These are the kind of sensations one must expect to have at a showing of the first three-dimensional film in the first stereoscopic cinema-theatre, which was fitted up and ready to be opened in Moscow, in December, 1940.

Right from the infancy of the cinema, inventors all over the world have been striving to bring sound, color and depth to the flat, grey, mute art of the film. The problem of sound was the first to be solved. Then came color. More and more color-films have been released during the last few years.

One of the most difficult of film problems proved to be stereoscopy, that is to say, the three-dimensional film. We were content with the silent screen until we discovered the sound-film. We admired grey monochrome until we could feast our eyes on color. And even now we do not really notice the flatness of the people, the houses, and the landscapes we are shown at the cinema. Yet the expressive power of pictures would gain immensely if the screen acquired the third dimension—depth, or bulk, if you prefer to call it that.

Leonardo da Vinci was one of the first to study the problem of stereoscopic imagery, and since his day countless attempts have been made to solve it.

Everyone, of course, has seen an ordinary, primitive "still picture" stereoscope. If we look at two views of the same object taken from different angles, we feel the space and relief in the photos. The main drawback of this simple apparatus is that it can be used by only one person at a time.

How can the principle of the stereoscope be applied in the cinema? Many of the methods suggested are based on the "spectacle" principle: that is to say, the audience can only obtain the proper stereoscopic effect if they wear special glasses. In this case the object can only be seen in relief by a very limited number of persons sitting directly opposite the screen. Instead of optic lenses some inventors suggest colored glasses (red and green) or "crossed" polarizing filters, but these do not produce the desired effect either.

We have succeeded in finding, after many years of experiment, what appears to be the most satisfactory solution of the creation of a stereoscopic film. Its merits are that it dispenses with the necessity for wearing special glasses and that the representation in relief can be seen as such from any part of the auditorium.

The stereoscopic film differs from the ordinary in that each frame is divided into two parts, like stereoscopic photos, for the left and right eyes. The filming of a picture can be done with ordinary cine-camera, and does not require two objective lenses in the same camera. A simple device called a stereo-nozzle, consisting of two mirrors connected by a hinge and placed at an angle somewhere approaching 180° to each other, is placed in front of the objective of the cine-camera. These two mirrors divide, as it were, the one image into two that are fixed on the film.

The stereo-film is also shown with an ordinary projector. The only difference is that the mirror arrangement that casts the reflection onto the screen is placed at the opening through which the ray of light conveying the image comes from the operator's box.

The principal thing is the screen; ours does not resemble in the least the usual cinema-screens. A special grid made of radiating transparent and opaque bars is placed before the blank white sheet. Through this grid two images taken for the right and left eyes are projected on the screen. The rays of light issuing from the one image are partly, on reaching the grid, swallowed up by its opaque bars, and partly pass between them and are projected on to the screen as narrow lines. The same thing happens with the rays from the other image, with this difference only—that its narrow bars, passing through the grid, are distributed among the lines of the first image cast on the screen. Thus, the same screen shows the projection of two images arranged in the form of an opened fan, the spokes of which follow in strict alternation; that is, if the first spoke is an element of the image meant for the right eye, the second is for the left, the third for the right again and so on.

The stereoscopic screen is formed of a metal framework weighing six tons. Over this thirty thousand copper wires of a total length of a hundred and fifty kilometres (about 93 miles) are drawn, forming a "perspective grille."

The wires are so fine and so close that they cannot be distinguished one from the other at a distance of ten metres (about 33 ft.) They are, of course, fitted with the greatest mathematical precision, to the hundredth part of a millimetre.

One drawback of this first stereo-cinema is that each spectator has to find his own viewpoint and stick to it, a movement to right or left, a bend of the head, and the image is lost for the moment. We have already worked out, in theory, a method of getting rid of this defect, and at present we are working on the practical application of this second system.

A stereo-screen has been set up in one of the big Russian cinemas, the "Moscow," where the first stereo-film, "Land of Youth," is now being shown. This is actually a screen concert in which the best of the Soviet musicians and singers take part. The performers can be seen before the screen, in the auditorium itself, and far back in the depths of the screen. Some sections of the film are in color. Some of the cinema studios of the U S S R. have started work on the production of more of the new stereoscopic films. END.

Top: Camera with mirrors used in photographing stereo-films; center, "perspective grille" in place before theatre-screen, inventor Ivanov (in gray suit) at left, bottom, close view of wires forming grille. On opposite page is reproduced a strip of stereo-film from "Land of Youth." Photos from Pravda.

Four infra red night shots from "The Bride Came COD"

Filming Infra-Red Night Effects In The Air

By ELMER G. DYER, A. S. C.

AERIAL cinematography has, I think, benefited even more than "production" camerawork from the introduction of today's infra-red sensitive emulsions. On the ground, infra-red seems to be pretty generally regarded as a one-purpose film, for making filtered exterior night-effects. But in the air, I've found modern infra-red emulsions suited to a surprisingly wide range of uses.

The first and most obvious of course is the job for which the film was intended — making filtered night-effects. But in addition, with proper lighting, filtering and exposure, infra-red films can be extremely useful in making heavily-corrected day-effects and sometimes in making normal effects under atmospheric and other conditions where they might otherwise be impossible.

In making aerial night-effect scenes you do not, of course, have to face the problem of facial rendition as you do in ordinary infra-red camerawork on the ground. But you have a rather similar problem in that you have to foresee what your film and filters are going to do to the coloring of the plane or planes shown. For example, a director or producer might easily make the mistake of choosing a pretty red plane for his air sequence. That is all right if only moderately-filtered day-effect shots are wanted; but if there are to be aerial night-effects, that color-scheme is *out!* For unless the entire sequence is played as filtered night-effects (and the intimate process-shots made accordingly) on the screen you can easily get the effect that the actors take off in a dark-toned plane which suddenly turns white as night falls!

My own experience in making many of these shots on all three types of modern infra-red negative is that wherever possible a white or silver-colored plane, preferably an unpainted all-metal one like most airliners, is the most satisfactory, for this silvery finish will always photograph the same regardless of the film and filtering used. Under some circumstances a cream-colored ship may also be satisfactory, and if the aerial cinematographer is willing to be a bit conservative in his filtering a light yellow paint-job like those often seen on small private sport-planes may also be acceptable.

If there is to be any distinguishing contrasting marking on the plane, this should be taken into consideration, and the cinematographer should make sure that it will show up as desired under both unfiltered conditions with ordinary film and under the heaviest correction used with the infra-stock.

Illuminating the cabins, flying-lights, etc., for filtered night-effect shots is not so much of a problem now, since the speeds of all infra-red stocks have been increased. In the early days of infra-red, though, this was something of a problem, since it usually meant installing very special lights and the batteries necessary to feed them—which introduced a matter of weight which might well be a serious problem in scenes involving light private planes.

However in some recent infra-red night sequences I have made—especially those just completed for Warner Bros.' "The Bride Came C.O.D."—using Eastman "Pan-K," I've been surprised how well cabin lights, navigation-lights, etc., picked up with practically no special reenforcement.

When aerial night-effect sequences are to include shots made at a downward angle, the rendition of the terrain below becomes another important factor. For example, if a ship is to be shown flying over a forest, the tendency of most infra-red films to give an almost ghostly white rendition of the chlorophyll in foliage should be taken into consideration; in shots where a light-toned ship was to be shown against this background, there would in all probability be too little contrast to be satisfactory. In such an instance, you could take advantage of modern film improvements, however, and use DuPont's new "Infra-D" and its well-known dark rendition of foliage.

In making the many infra-red night-effect aerial shots for "The Bride Came C.O.D.," we had some rather interesting and unusual problems, as these shots were made in—or more correctly over—Death Valley, where the coloring of the ground and hillsides ranges from the jet-black of hardened lava to the white of the salt and borax deposits, with an incredible variety of pink, red, orange and yellow rock-formations thrown in for variety. An important night-effect sequence was one showing a plane "hedge-hopping" over these hills, having engine-trouble, and finally making a forced landing. In some of these shots

(Continued on Page 236)

Aces of the Camera
V:
LEON SHAMROY, A.S.C.

By WALTER BLANCHARD

DIRECTOR of Photography Leon Shamroy, A.S.C., is an engineer turned artist. More years ago than he cares to be reminded of, a vacation job in one of the early studios changed him permanently from an engineering student to an aspiring camera assistant. Turning to the camera with enthusiasm and with the true engineer's instinct for precision he began the climb which has since made him one of the industry's outstanding masters of the camera.

Despite his change of professions, the engineer's viewpoint still remains, for he combines the sensitive feeling of the artist with the accuracy of the bridge-builder he might have been. Regardless of subject-matter, or whether the picture is in monochrome or color, Shamroy's photography is above all characterized by an underlying technical precision and brilliance which bespeak the methodical mind of the engineer.

To him, there can be but one right approach to any scene—but one really correct photographic treatment. Each technical trick in the cinematographer's repertoire is valuable only as the man at the camera knows how to use it in its precisely right place.

"We're fond of saying that cinematography is both an Art and a Science," he points out. "It is. But in some ways, the two aren't so very different, for in either Art or Science a workmanlike performance means having each element in its exactly right use and place. A good engineer wouldn't put a bridge-girder into an airplane wing just because it happened to be handy; in the same way an artist, whether he uses a brush or a camera, wouldn't put a highlight here and a shadow there just because he felt like it: he'd put them there because they belonged in that relation and couldn't go any other way.

"That's the way I try to approach cinematography. I think most of us nowadays realize the importance of this kind of accuracy about details of lighting, composition, camera-movement, and so on. But it is even more true of other phototechnical details. Take the new coated lenses, for instance. Technically they're a tremendous improvement. They give added speed together with a brilliance, snap, increased depth and shadow-detail which are, generally speaking, very desirable characteristics.

"But there are times, too, when these qualities would be badly out of place in a picture. It's easy to imagine some types of dramatic scenes where, in order to stress the mood of sombre drama or mystery, you might find it best to go deliberately out of your way to avoid the literalness of a coated lens' image—perhaps using older, uncoated lenses, or accentuating the diffusion, as might be desirable to fit the mood of the particular scene in hand.

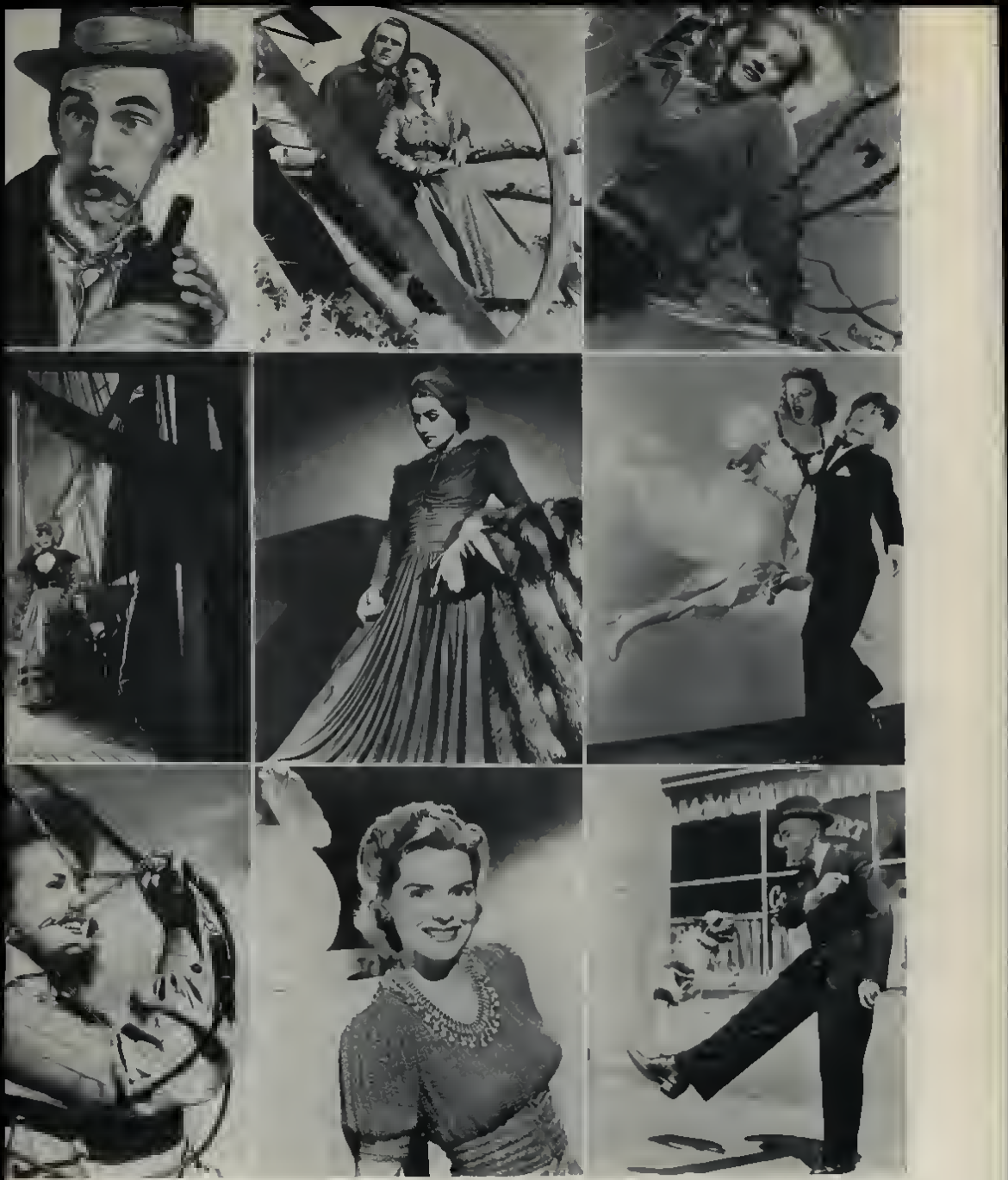
"Don't forget, too, that styles in cinematography change just as much as styles in clothes or anything else. They tend to move in cycles, too. Right now we're emerging from a period when diffusion and overall softness—optical and tonal—have been the accepted style, and crispness and extreme depth of field are coming into vogue.

"This is desirable all right. But to me it is simply the turning of the cycle. It really wasn't so many years ago that to be good cinematography everything in the scene *had* to be sharp. That was back in the days when our best lenses were f:3.5 Dagors and Tessars—critically sharp-cutting anastigmats—and film and laboratory-work tended to strong contrasts, too.

"This was over-done, and faster, softer lenses—many of them less perfectly corrected—came in. Softer, panchromatic emulsions came in; the softer Mazda light was developed to take the place of the old hard arc light. Film was processed to softer standards. And this, too, was over-done.

"So what are we doing today? We have fast lenses, and we're stopping them down to apertures of f:3.5 and smaller, to gain depth and definition. We're applying coatings that sharpen up the image by removing internal glare and reflections. Our laboratories are learning to put more snap and vigor into their processing. Cinematographers

(Continued on Page 254)



Top, left to right: First Award, Portrait, Emmett Schoenbaum; Best Portrait, two or more people, Jack Weeds; Best Action Portrait, Ray Jones. Middle Row: Best Production Still, Wm. Walling, Best Fashion Still, Scotty Wallbaum; Best Action Still, Ed Cronenweth. Bottom row: Best Novelty Shot, Ray Jones, Second Award, Fashion, Frank Pawelny; Second Award, Action Stills, Bert Six.

Academy "Oscarettes" for Studio Still Men

FOR the first time in the history of the motion picture industry tribute has been paid to the skill and artistry of studio still photographers. At the opening of the First Annual Exhibit of the Artistry of Motion Picture Still Cameramen, sponsored by the Academy of Motion Picture Arts and Sciences, Miniature Academy Awards in the form of gold medals and certificates of merit were awarded to the fourteen still men judged to have produced the outstanding pictures in the eight classifications of the exhibit.

Ray Jones of Universal Studio was the winner of two first-place gold medals, while Elmer Fryer of Warner Bros. similarly won two certificates of merit as photographer of second-place entry in two classifications.

Emmett Schoenbaum of 20th Century-Fox received the First Award for the best posed portrait-study. The winning print was a gallery portrait of John Carradine in character for his role in "Chad Hanna." While somewhat conventionally composed, it is an eye-arresting piece of work due to the excellent placement of the subject's face, excellent modelling and of course to actor Carradine's facial cooperation.

Ray Jones, of Universal, received one of his two medals for making the best action portrait, with Marlene Dietrich as the subject While it, too, gives to the expert the impression of having been made in the studio portrait-gallery, it is really excellent in composition and lighting and breathes a delightful spirit of spring-like youth and charm.

The medal for the best posed portrait of two or more people was won by Jack Woods, of 20th Century-Fox with an unusual shot of Dean Jagger and Mary Astor in "Brigham Young—Frontiersman." Utilizing as it does a crude pioneer buck-saw as a framing element in its composition, this picture is an unusual combination of curved and straight-line composition, all the more so in that its strongest design-elements run rather unconventionally from right to left on an upward diagonal. Yet for all its unconventionality, this arrangement serves the basic function of composition in leading the eye unerringly to the two subjects.

Honors for the best posed production-still went to ex-actor William Walling, of Universal, for a striking still of Marlene Dietrich and Bruce Cabot in a scene from "Flame of New Orleans." From the photographic and pictorial standpoints this print well deserves its high rating. However, from the standpoint of actual production still-work the criticism may be raised that lighting and composition tend unduly to subordinate the man's figure silhouetted in the foreground to the woman's figure in the middle-distance, which receives the benefit of both placement and lighting.

Medal for the best action production-still (exterior) went to Merritt Sibbald of MGM for his shot of the skiing scene from "The Mortal Storm." While this is a beautifully executed example of exterior photography, this writer at least would question whether it should be considered as an action-still or not, since the human element is so strongly subordinated to the landscape.

Breathing vivid action of quite a different kind, a speed-flash shot of Judy Garland and Mickey Rooney "jitterbugging" in a number from "Strike Up the Band" won for Ed Cronenweth of MGM first place among the action stills (any kind). In a shot of this nature the accepted rules of composition, lighting and photographic quality are all too often subordinated to pure action: but in this shot Cronenwith has preserved them to a surprising extent. The position and placement of the figures—undoubtedly aided by judicious cropping in making the print—are compositionally good for a shot of this type, though a little more room on the right would make the frame seem less crowded. The lighting, considering this is almost certainly a multi-flash speed shot, is more than ordinarily good, and the photographic values—tonal rendition, definition, and the like—are excellent.

First Award for the best Fashion still went to Charles Scott ("Scotty") Wellbourne of Warner Bros. for a still of Brenda Marshall. A typical fashion-still, this print shows excellent composition and lighting, with a high degree of the definition and texture-value so vital to this type of picture.

Medal-winner in the novelty still class was an outdoor portrait of Deanna Durbin which deservedly brought Ray Jones of Universal his second medal. Photographically and artistically excellent, this picture embodies a unique combination of compositional novelty with charm.

Among the second-place winners were Ed Estabrook, of Universal, runner up in the posed portrait class with a big-head portrait of Baby Sandy which captures the subject's personality with excellent photographic and compositional quality—no easy trick in a picture which may be judged logically a flash shot.

Roman Freulich, also of Universal, received second place in the action portrait class with an interesting low-angle shot of Deanna Durbin striding energetically across a corral in cowgirl regalia—an excellent example of skilled work in this difficult field

Second place in the posed portrait of two or more people went to Thomas Evans, of the Ronch Studio, for a big-head two-shot of Carol Landis and John Hubbard. Handling two people in an angle as close as this is difficult, and Evans' composition and lighting under the circumstances are most commendable

Robert Coburn won the second prize in the posed production-still class with his picture of the choir scene from Sol Lesser's "Our Town."

To Elmer Fryer, of Warner Bros., went the second prize in the exterior

Above, left, Best Action Production Still, Merritt Sibbald. Center, Second Award, Action Production Still, Elmer Fryer. Right, Second Award, Production Still, Elmer Fryer.

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Jackman New A.S.C. President

FRED W. JACKMAN was elected President of the American Society of Cinematographers at the Society's annual election of officers, held early in April. At the same time Arthur Edeson was chosen First Vice-President; George J. Folsey, Jr., Second Vice-President; Leonard Smith, Third Vice-President, and Alfred L. Gilks was re-elected Secretary-Treasurer. The Society's Board of Governors for the coming year consists of Past-President John Arnold, George S. Barnes, Charles G. Clarke, Robert de Grasse, Arthur Edeson, George Folsey, A. L. Gilks, Byron Haskin, Fred W. Jackman, Ray June, Charles Rosher, Leonard Smith, Gregg Toland, Joseph Valentine and Joseph Walker. Of these Barnes, Haskin, Smith and Toland are new members.

The new President succeeds John Arnold, who retires from office after a decade in the Presidency broken only by a nineteen-month period in which Victor Milner held the Chief Office. While relinquishing the chair due to the strenuous demands made on his time and energy by his professional duties as Chief of the Metro-Goldwyn-Mayer Camera Department and his activities as an officer of the Academy of Motion Picture Arts and Sciences, Arnold remains active in A.S.C. affairs and a member of the Board of Governors.

By a strange coincidence Jackman, the newly-elected twelfth President of the Society, takes office twenty years to the month from the time in 1921 when he became the Society's second presiding officer, a post he held for two successive terms, retiring in 1923. During the intervening years he has continued active in A.S.C. affairs, serving continuously on the Board of Governors, as Treasurer, as a member of the Executive Committee, and in many other important capacities.

In taking office, President Jackman looked momentarily back to his earlier term of office two decades ago. "There were plenty of times during those precarious early years," he remarked, "when it seemed absolutely impossible that the A.S.C. could possibly go on—much less grow. But it did! It prospered and grew, even though during the years between then and now there have been disappointments and set-backs, as well as successes. But from its inception nearly twenty-three years ago, the American Society of Cinematographers has been composed of and guided by men inspired by a sincere belief in the ideal that cinematography was not just a skilled trade, but a profession—men who had an unconquerable faith in cameramen, in their position in the industry, and in the A.S.C. as a means of advancing the interests of the camera profession.

"That faith has been rewarded generously. Today we see the cameraman of yesteryear recognized as the Director of Photography of today, and the American Society of Cinematographers recognized as the world's foremost cinematographic organization—the technical and economic representative of the men who have been repeatedly termed the 'Camera Masters of the World'. I am confident that this same faith in cinematographers, in their future and in their organization, can carry us through whatever may come in the future. There are and will be many problems, but the confidence and loyalty that has built the A.S.C. and sustained it all these years can carry it onward through anything the future may offer.

"My policy for the Society's immediate future may be expressed very simply: to consolidate the many gains the A.S.C. has made up to date, and to add to that a program of increased activity in every way for the members.

"During the year or so immediately past, a major part of the activities of the Society and its officers has necessarily had to be concentrated on matters relating to the economic interest of the members, to the curtailment of the usual social, professional and technical activities of the organization. These business activities will of course be carried on by the Board and Officers as diligently as in the past, but in addition I intend to inaugurate a renewed program of social and technical activities by and for the membership at large. The Society was founded and built because there existed a need for closer contact between the industry's cinematographers for social fellowship, technical and professional interchange of ideas, and collective research and study of the technical and artistic problems of cinematography.

"That need still exists, if anything, in increased measure. The constantly in-

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HOLLYWOOD'S FIRST ART DIRECTOR

By JACK GRANT

WHEN the Society of Motion Picture Art Directors honored Wilfred Buckland at a testimonial dinner last month, respects were paid him not only as the industry's first art director, but as the man who played more than a small part in the introduction of artificial lighting in motion picture production. It has always seemed a paradox that movies were first attracted to Hollywood because of its much vaunted "perpetual sunshine," then promptly built huge indoor stages to carry on the business of making films for the world. It is not quite such a paradox now that the story of an almost forgotten pioneer is revealed.

Entirely by chance the testimonial sponsored by the society of art directors was held on the night of Buckland's 75th birthday. Participating in the affair were large groups from the Society of Motion Picture Interior Decorators, the Society of Artists and Illustrators, and the Screen Set Designers Guild. A total of 244 men turned out for the dinner at the Hollywood Athletic Club, and surrounding Buckland at the speakers' table were Jesse L. Lasky, William DeMille, Donald Crisp and other remembered figures of Hollywood's earliest days.

Lasky and all the others paid their tributes to Buckland, but it was not until the 75-year-old veteran spoke that a pattern to his influence on motion picture production as we know it today was made clear. The story he told about himself he has never seen fit to mention before.

In 1913, Buckland was a successful producing manager in New York. As part of the firm of Tully and Buckland, he had a hit on Broadway, "Omar, the Tentmaker," then finishing out a prosperous season. He had heard about the "movies," but saw no future for the nickelodeon "flickers." These one and two reel films were a fad, and while the few five-reel pictures from France and Italy had a vestige of promise, these were probably too expensive to be profitable in the entertainment field. As an experienced theatrical man, he regarded movies as an upstart and no competition whatsoever to the theatre.

About this time, Buckland happened to meet an old friend, Mrs. Bebee DeMille, mother of William and Cecil whom he had known as children. She told him that Cecil was about to embark on a new venture. He was going west to direct pictures for the Jesse L. Lasky Feature Play company, and Lasky had announced a program of successful stage plays that were to be made as five-reel features, exclusively. This was an innovation in those days, yet Buckland's full interest was not aroused until he was informed that Lasky had obtained motion picture rights to all of David Belasco's stage plays.

He had reason to be interested. For twelve years, Buckland had served as Belasco's supervising artist in charge of production. He had been at the master's side during the staging of the most glamorous and important shows of the era. He had helped make theatrical history, was completely familiar with the intricate details of the Belasco productions. No wonder he was intrigued with the proposal of translating these plays to the screen.

Early in 1914, the Lasky studio was established in Hollywood with Cecil B. DeMille directing the Belasco properties. Buckland soon joined the pioneer group and was astounded by what he found to be their methods.

The "studio" was simply a barn at the corner of Vine Street and Selma Avenue. Around it was a lemon grove, and the "stage" consisted of an open-air platform—like a dance floor—about two feet high and seventy-five feet wide. At one end was a ship's mast with a boom upon which a sail could be rigged. This was swung back and forth to keep the direct rays of the sun from the scene being photographed. They were "improving" this arrangement by installing overhead muslin diffusers which could be drawn across the stage.

But photography was done entirely by daylight.

Cameramen could not hope to obtain more than flat, uninteresting effects under such conditions.

The settings were equally uninspired. On the back of an envelope or other bit

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Above, Lasky Studio in 1913, when Buckland came to Hollywood, note open-air stage. Below, production still from "The Squaw Man," 1913, note painted "flats."

A.S.C. on Parade

Mate' Tops Preview Poll

Rudy Maté, A.S.C., in an extremely close contest, captured First Place in the Cinematography classification of the Hollywood Reporter's Critics' Preview Poll for March, the winning achievement being his outstanding photographic treatment of "That Hamilton Woman!" Second place by but a scant handful of ballots went to Leo Tover, A.S.C., and his associates Farciot Edouart, A.S.C., Gordon Jennings, A.S.C., and Elmer Dyer, A.S.C., for "I Wanted Wings." In third position, again by an unusually narrow margin, was George Barnes, A.S.C., for "Meet John Doe."

April seems to be anniversary month among the A.S.C. Over at Paramount, **Ted Sparkuhl**, A.S.C., celebrated his thirtieth anniversary as a cinematographer by starting "Buy Me That Town." He entered the business as a cameraman in Paris in 1911. And out at 20th Century-Fox, Camera Chief **Daniel B. Clark**, A.S.C., celebrated his twenty-first anniversary in the business. With the exception of less than half-a-dozen pictures lensed for other studios, **Dan** has spent all his twenty-one years with a single organization—20th-Fox and its predecessor, Fox Films, in the process setting a record for the number of consecutive pictures made with one star: he filmed 85 in a row with the late Tom Mix. From Assistant Cameraman to Supervisor of Photography is 21 years isn't a bad record—and when Dan entered pictures in 1920 he was doubtful because he didn't think it looked permanent—!

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Back in Washington, D. C., our staff correspondent, **Reed N. Haythorne**, A.S.C., has transferred his activities to the U. S. Forest Service, for which he is starting a transcontinental camera-trek shortly.

●

Spotted **Al Gilks**, A.S.C., looking at an SVE Picturol projector at Winter's camera store. He says he wants it to analyze his light-tests with the way **Clyde De Vinna**, A.S.C., and **Joe Ruttenberg**, A.S.C., described last month.

▪

Another milestone is the assignment of **Arthur Miller**, A.S.C., to direct the photography of 20th Century-Fox's "How Green Was My Valley." They say it's his 100th feature picture.

▪

Phil Tannura, A.S.C., swings over from Columbia's "Tillie the Toiler" to take charge of photography on Gregory Ratoff's "Tonight Belongs to Us." **Henry Freulich**, A.S.C., takes over the "Tillie" assignment in "Little Phil's" absence.

●

And **George Barnes**, A.S.C., bows gracefully out of Korda's "Illusions" to take over "Ladies In Retirement," and at the last report was due to be succeeded on the Korda assignment by **Lee Garmes**, A.S.C.

▪

Defense note: currently lensing Army training films are **Paul Vogel**, A.S.C., making an Infantry training film at M-G-M, **Archie Stout**, A.S.C., filming the operation of the 240mm. howitzer at Paramount; and **James C. Van Trees**, A.S.C., off to Sun Valley for Col. Zanuck's studio, making a film on skiing.

▪

James Wong Howe, A.S.C., finished "Gentle People" and draws the assignment to "King's Row," both for Warner Bros.

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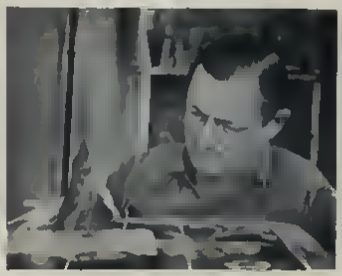
And **Victor Milner**, A.S.C., just through with "My Life With Caroline" at RKO, climbs the fence to his old home lot—Paramount— to Technicolor "Reap the Wild Wind" for Cecil de Mille.



Art Lloyd, A.S.C., finally came through with that picture of "Butch"— and here's the explanation. "Butch" is Art's pet Mexican parrakeet—and it appears "Butch" envies the long-tailed birds in the Lloyd aviary. But "Butch" is a practical little bird: he cuts himself out false tail-feathers of paper, and sticks them in place over his own short ones, as you see him doing in the picture. Art has made two short-subjects about "Butch," one sold and the other optioned to Lew "Monkeys is the Craziest people" Lehr.

▪

There's an epidemic of new contracts at 20th Century-Fox: **Lucien Andriot**, A.S.C., **Harry Jackson**, A.S.C., and now **Glenn MacWilliams**, A.S.C., have all inked new dotted lines.

▪

John F. Seitz, A.S.C., at Paramount to direct the photography of Preston Sturges' "Sullivan's Travels."

▪

Franz Planer, A.S.C., taking a post-graduate course in collegiate Americana, photographing Columbia's "Betty Co-Ed."

Did you know **Roy Hunt**, A.S.C., has built himself a super-streamlined land-cruiser, interchangeably powered by a steam engine and a Mercury motor? Built everything but the wheels himself, too. His pet short-wave radiophone is in it, and enroute to and from the studio he's worked every continent.

Oliver T. Marsh, A.S.C.

The camera profession suffered a tragic loss in the passing of Oliver T. Marsh, A.S.C., who died unexpectedly of a heart ailment May 5th, on the eve of his thirtieth anniversary as an active member of the photographic profession.

Although a veteran of motion pictures, Marsh was still a comparatively young man. Born in Kansas City in 1893, and brother of Mae Marsh, the famed silent-picture star of early days, Marsh entered the industry as a boy of 18 when in 1911 he joined the photographic staff of the old Biograph Studio in Fort Lee, N. J., with D. W. Griffith. He climbed rapidly to the top of the profession and remained there without interruption. From 1918 to 1924 he was associated with Robert Z. Leonard, photographing Mae Murray in all of her most famous successes. Since that time he has been continuously with Metro and the present Metro-Goldwyn-Mayer organization.

During the thirty years of his activity, Marsh's skill has lent glamor to an incredible procession of the screen's most famous beauties, from Lillian Gish and Blanche Sweet to Hedy LaMarr and Lana Turner. In 1938 he won the Academy Award for Outstanding Color Cinematography for his work on "Sweethearts," and at the time of his death he was preparing to undertake another Technicolor assignment, the musical remake of "Smilin' Through." Among other outstanding films on which he was Director of Photography may be mentioned both the silent and sound versions of "The Merry Widow," "Rain," "San Francisco," "David Copperfield," "Maytime," "A Tale of Two Cities," "The Firefly," "Rosalie," and innumerable others.

Quiet, unassuming, yet one of the world's truly great camera-artists, "Ollie" Marsh will be missed by all who knew him. To his friends, and to his wife and three children, we extend our heartfelt sympathy.

THROUGH the EDITOR'S FINDER

THE full story can't be told until the war is over—if even then—but the way the motion picture industry and the firms and individuals composing it are aiding the Defense Effort forms an epic we hope we may some day aid in telling. It deserves to be told, not only in justice to an industry which has had more than its share of public ridicule, but as a story of what would be outstanding achievement by any industry or individuals.

The activity of the producing end of the industry in turning out training films for the military services has already been told. What the manufacturers of materials and equipment are doing turning their exquisitely-equipped plants and skilled staffs loose on exacting defense orders of all kinds is at least hinted by the fact that certain of our leading camera-manufacturers admit their plants are so busy on Uncle Sam's orders that they cannot guarantee camera deliveries for at least two years or more.

But in many ways it is the achievement of the individuals within the industry which forms the really significant tale—the one we most want to tell, but which obviously can't be told till the emergency is over. But there are rumors—fascinating ones—of what individual cine-technicians are doing as personal contributions to their country's security. Here we learn of a cinematographer who, between studio calls, has been perfecting a photographic method of stripping the veil from the most skilled camouflage. There, we hear hints of a sound engineer's privately turning his skill to the development of a revolutionary aireraft-detector and sound-ranging system. Then there are others who—but the list is long, distinguished, and—confidential. Suffice it to say that when the full story of what the motion picture industry and its people are doing in this national emergency can be told, it will be a tale which will do more than anything in the industry's long and varied history to bring Hollywood and its people the understanding admiration of their fellow men.

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THE achievement of Gregg Toland, A.S.C., in bringing to the screen Orson Welles' sensational "Citizen Kane" is reviewed elsewhere in this issue. But we cannot avoid making further comment on some of the more significant aspects of that achievement here.

"Citizen Kane" will be imitated. It is bound to be. And because it may be thoughtlessly imitated, it is going to make trouble for some cinematographers, for their producers or directors are going to ask them to imitate Toland's radically new technique without realizing what went to build it. Unthinking producers and directors—the kind who see a thing tonight in somebody else's picture and want it imitated tomorrow in their own, whether it fits there or not—are going to insist that this or that technical or artistic feature of "Citizen Kane" be imitated in their own pictures. But nine out of ten of them won't be willing to pay the price of an achievement like Toland's in time, equipment, money or cooperation.

They'll ask for imitations of Toland's so-called "pan-focus"—yet they'll be the first to object if the cinematographer asks for the arc-lamps, coated lenses and careful planning which made it possible. They'll ask for camera-angles and camera-movement as superbly integrated with the action as those they witnessed in "Citizen Kane." And they'll ask it of cinematographers who finished a picture tonight only to be handed a completed script of a film they'll start shooting tomorrow.

These producers can't realize—even if perhaps in some instances their directors can—that "Citizen Kane" isn't a milepost in cine technique merely because of what happened on the set. Toland's contribution only came to fruition there: it began far earlier, for he was a dominant factor for a dozen or more weeks before shooting started, coordinating script, sets, costumes, etc., to say nothing of planned action, with the camera's vision.

In a word, we feel that "Citizen Kane" is a startlingly great production largely because it is one of the first, if not literally the first in which a producer has made *complete* use of the skill and experience his Director of Photography had to offer. That Gregg Toland is today one of the foremost members of the camera profession is beside the point: his achievements may be great, but he has had the opportunity to show just how much beyond mere photographic recording he can give a production.

In every studio today there are men who can give to any production proportionately as much as Toland gave to "Citizen Kane"—*if they are given the chance.* Men with ideas—practical ones, hard-bought from experience—of what a camera can do in telling a story forcefully, of making small sets seem large, of making pictured action seem more than ordinarily real. Men who would be eager to contribute those ideas if they had a chance to do so before script and plans had jelled. Men who would jump at a chance to offer this fuller contribution to the productions they photograph, even if it meant making fewer pictures per year, working fewer profitable weeks.

The industry needs better pictures—pictures that are more interestingly told, more efficiently made. In view of this need, with such a vast reservoir of new and practical artistic, dramatic, technical and production ideas to draw upon, WHY DOESN'T THE INDUSTRY UTILIZE THESE MEN, THEIR SKILL, AND THEIR BRAIN-POWER TO THE FULL—?

●

A LOS ANGELES newspaperman was recently assigned to make a survey to determine what type of picturemaking the amateurs in this territory prefer. Included in his report was mention of an afternoon spent at the beach, during which he counted *37 cine-cameras—and not a single still-camera!*

Reports from such vacation centers as the National Parks, while not so overwhelmingly favorable to the movie-making percentage, also indicate that the bobby is numerically on the gain. And why not—? The average amateur makes his pictures as a record of his trips and especially of his loved ones—and the moviemaker can paraphrase the remark of Anita Loos' celebrated blonde and say, "A still picture in an album may look nice, but a movie lives forever!"

●

ALL of us who have dropped in to visit Ted Tetzlaff, A.S.C., directing his first picture, have been delighted at the effortless ease with which he's taken to a job which so often, in new and old hands alike, brings displays of nerves and temperament. We've frequently heard it remarked that Tetzlaff was directing as though he'd been doing it for years.

Well—hasn't he? He's been a Director of Photography for many more years than his boyish smile would indicate—and as we've often pointed out, an important, if unpublicized part of the average Director of Photography's job is all too often "carrying" a director—keeping him straight on the finer points of picture-making, unofficially co-directing the picture. Tetzlaff, as a full-fledged Director, is simply doing what he has done so often before, but without the need for dividing his attention between direction and photography.

There are men like Ted Tetzlaff in every studio—men who, placed at the helm of their own productions would answer the industry's need for better and more efficient production. Why not give them a chance?

●

ON the official credits of Paramount's "Reaching for the Sun" it's nice to see Dewey Wrigley, A.S.C., given official credit as Second Unit Cinematographer. All too often we've seen pictures win important photographic honors on the strength of some unsung second-unit cinematographer's achievements. If we must have second units, let's give credit where credit's due.

PHOTOGRAPHY OF THE MONTH

CITIZEN KANE

Mercury Production; RKO-Radio Release.
Director of Photography. Gregg Toland, A.S.C.
Special Effects: Vernon L. Walker, A.S.C.

The easiest way to review this, the long-awaited Orson Welles production, would be with the simple statement that anyone who has the slightest interest in the advancement of motion pictures must see it. Without doubt, "Citizen Kane" is the most significant film of this year, and probably of the last ten or twenty. In this reviewer's opinion it takes unquestionable rank among the small handful of films which have imperishably left their mark on the technique of cinematographic story-telling—films among which "The Birth of a Nation," "Intolerance," "The Last Laugh," "Variety," "The Jazz Singer," and now "Citizen Kane" are outstanding mileposts in cinema history. It is the first production in which dialog, sound, music and true motion picture technique are welded together to form a genuinely complete unity.

From the photographic viewpoint, the achievement of Director of Photography Toland is revolutionary. Gregg Toland has brought many great pictures to the screen, but inevitably he will be best remembered as the man who put "Citizen Kane" on celluloid. His technique is utterly new and daring, yet based on soundly familiar phototechnical principles. Moreover, nothing that he does—sensational though it may be—is done for its own sake, but because it makes the picture's primary task of story-telling more effective or more simple.

For example, consider the revolutionary way in which Toland has maintained a tremendous depth of field. It is based on the familiar photographic principle that as you stop down a lens, you obtain greater depth, and that this depth increases as the focal length of the lens decreases. Accordingly, he has (as explained in his article in the February issue of this magazine) made extensive use of 24mm. lenses, stopped down to apertures of f:8, f:11 and even f:16, utilizing, too, such modern technical refinements as coated lenses, Super-XX negative and arc lighting, without which "Citizen Kane" could probably never have been made.

The result on the screen is in itself little short of revolutionary: the conventional narrow plane of acceptable focus is eliminated, and in its place is a picture closely approximating what the eye sees—virtually unlimited depth of field, ranging often from a big-head close-up at one side of the frame, perhaps only inches from the lens, to background action twenty, thirty, fifty or even a hundred feet away, all critically sharp. The result is realism in a new dimension: we forget we are looking at a picture, and feel the living, breathing presence of the characters.

But there is more to this technique than merely obtaining depth for its own sake. It also simplifies the visual presentation of the action. Repeatedly action is shown this way, in a single shot, which with conventional treatment would have required either a succession of cuts from foreground-action to background or middle-ground action and back and forth, or a time—and footage-wasting dolly or boom shot. Because of this technique, "Citizen Kane" has fewer direct cuts than could otherwise be possible, and each shot tells more of the story—and tells it more vividly—than could be possible with conventional technique.

In the same way, Toland's use of the moving camera is generally masterful. With perhaps one or two exceptions, when camera-movement is employed, it is executed so perfectly, integrated so completely into the dramatic action of the scene, that we are unconscious of it. As a matter of fact, but one or two exceptions come to mind. First is in the opening shot, in which the camera's movement past the gates of the Kane estate, through the grounds, up to the castle and finally into the bedroom of the dying magnate, seems a trifle long and indecisive. The other is in the approach to the night-club where Kane's second ex-wife is singing. This, moving up on a miniature set, to and through an electric sign bearing her name, and down and through a skylight to show the woman at her table, is a bit too conventional to match well with the rest of the production; and it certainly should not have been repeated the second time, as it was.

The use of camera-angles—especially extremely low ones, with the camera shooting up at the players—is another forceful part of "Citizen Kane's" camera-technique. Yet you are seldom conscious of camera-angles *per se*, they are so intelligently and effectively used.

Toland's lighting is masterful—and fully as unconventional as the rest of the film. It is not the usual "movie lighting" at all. Under the circumstances, it could not be. With a very few exceptions, the sets are all equipped with extremely low ceilings, and they are for the most part incredibly deep. Such sets could not be lighted conventionally. They had to be illuminated almost exclusively from lamps placed on the stage-floor, and due to the depth of the sets and the high illumination-levels necessitated by the reduced lens-apertures used, extremely extensive use was made of arc lamps, both floodlighting and projecting units, for only arcs have the intensity and the penetrating power for such a job. It is not too much to say that "Citizen Kane" could not have been made without modern arc lighting.

This style of lighting lends a definite note of reality to the production, one which could not have been obtained had more conventional lightings been possible. Yet with a single exception, even under these handicaps Toland's source-lighting technique is flawless.

His personal lightings, too, are excellent—and often unconventional. Frequently he makes highly effective use of shadows. This is perhaps most noticeable in his treatment of the star, Orson Welles. Repeatedly there will be scenes in which Welles appears with one, two, or three of the supporting players. It is Welles' scene, dramatically, yet the supporting players may be most favorably lit, while Welles' face is in deep shadow. This is perhaps most noticeable in the sequence in which Welles' wife and his political rival force a show-down in the apartment of his blonde protege. Throughout the sequence, Welles' is almost constantly in the shadow—yet because of that lighting, he dominates the action.

Too much cannot be said, either, of the skill of Art Director Perry Ferguson who designed the production's 110 sets. After viewing "Citizen Kane," you can hardly believe that so many sets, so many of them large and varied, could possibly have been built for the $60,000 understood to have been spent. But analyzing it, you see repeated instances where the skill of Ferguson and Toland complemented each other, making actually small, inexpensive sets and set-pieces give the effect of huge, costly sets. An excellent example of this is in the grand salon of Kane's castle, 'Xanadu,' in which a massive fireplace on one side, a massive staircase on the other, and a couple of massive pieces of furniture—a huge table and a chair—give the impression of a vast room. Too many Art Directors have forgotten the possibilities of this kind of suggestion—if they ever knew them—and, faced with a similar problem, would have attempted to build the room completely, a course which would not only consume a huge slice of the set-budget, but would also force a less effective presentation on the screen.

In this connection, too, the contribution of recording engineers Bailey Fesler and James G. Stewart must be mentioned. Their work was excellent throughout, and in this sequence they added strongly to the visual impression by introducing artificial reverberation into their recording, suggesting the impression heard in a huge, bare room.

Infinitely more can be and should be said about "Citizen Kane's" other aspects, but space does not permit. Tribute should, however, be paid to Orson Welles' brilliant direction, so completely coordinated with Toland's contributions, and to the uncommonly convincing portrayals of the "Mercury Play-

ers." Make-up Artist Maurice Seiderman deserves a world of credit for his skill in ageing virtually all of the principals, especially Welles, whose role takes him from the ages of 25 to 80—and at all times convincingly. The musical score of Bernard Herrmann is another outstanding note in "Citizen Kane's" perfection. But no one review can do a production like "Citizen Kane" justice. Instead, we can only urge every reader to see the picture for himself—better, to see it at least twice, once for its dramatic effect, and a second time to analyze its superb technique. That's what we're going to do ourselves!

THE FLAME OF NEW ORLEANS

Universal Production.
Director of Photography: **Rudy Maté, A.S.C.**

Rudy Maté, A.S.C., again turns in a notable job of intensely pictorial camerawork in "The Flame of New Orleans." Cast in an entirely different dramatic mood from his previous superb release, "That Hamilton Woman!", the present film none the less offers much pictorially. For one thing, he has as his star Marlene Dietrich, who knows so well how to cooperate with her Director of Photography. For another, he has as his coworker the brilliant and camera-wise Réné Clair, whose first American-made production this is. The result could hardly help being visually interesting.

Maté's treatment of Marlene Dietrich is, as might be anticipated, virtually flawless and eminently pictorial. The lightings this lady requires are simple and direct, but there are many other little details which can make or break her screen appearance. Maté does well by her throughout, and repeatedly achieves both close-ups and longer shots of her which are thrillingly beautiful. Yet they are so excellently used in the film that they do not interfere with the flow of the story, as has sometimes been the case in this star's films.

"The Flame of New Orleans" is richly atmospheric visually, thanks to the combination of Maté and director Réné Clair. It is in many ways an intriguing blend of strictly American production ideas with the technique Clair made so distinctive in his foreign—and particularly his French-made—productions. There is the same suppression of background detail on both interior and exterior scenes—the grayed backgrounds against which a strongly contrasted foreground action makes an interesting pictorial accent—and the smooth cutting that characterizes Clair's style. It is a film well worth seeing from the technical viewpoint—and entertaining, besides.

POWER DIVE

Paramount Production.
Director of Photography: **John Alton, A.S.C.**

Almost exactly a week from the day Paramount previewed their super-spectacle of aviation, "I Wanted Wings," they previewed this little progam picture produced for them by independent producers Bill Thomas and Bill Pine. The entire production of "Power Dive" probably cost less than the single item of airplane rental on the other film; we understand its complete cost was $78,000 and it was filmed in 10 days. But its two young producers got their money's worth in every way. "Power Dive" is better-than-program-picture entertainment—and the artistry and skill of Director of Photography Alton have given them a production which certainly looks like a lot more expenditure in time and money than could possibly have been the case. It's a quickie—but it has all the photographic quality of a major production.

Alton's treatment of his principals is excellent. His set-lightings are far more pictorial than we usually see on pictures made on any such schedule as this. His aerial shots are for the most part excellent. In a word, he has not only distinguished himself, but has set a mark for other men who photograph films of this class to shoot at—and envy.

Some of the process sequences (which were not, we understand, Alton's work) were by no means up to the quality of the rest of the production. There were, too, a few inserts which definitely damaged the picture; among these were two used as the plane went into its power-dive: these were obviously "phoney," and should be removed, for they are sure to be greeted by gales of laughter from the air-wise youth in the audience. But in general, "Power Dive" is an incredible lot of picture for the time and money spent in its production—and a great credit to all concerned.

THE DEVIL AND MISS JONES

Frank Ross-Norman Krasna Production; RKO-Radio Release.
Director of Photography: **Harry Stradling, A.S.C.**
Special Effects: **Vernon L. Walker, A.S.C.**

It was to be expected that the "pan-focus" technique of "Citizen Kane" would be imitated—but we hardly expected the first imitation to be in another RKO picture! This technique is used quite effectively, however, in the sequences laid in the mansion of millionaire Merrick. The imitators—of whom we feel cinematographer Stradling was one only by compulsion—overlook one important fact, however: Toland's technique was inherent to "Citizen Kane's" presentation; it was an integral part of the picture's cinematic conception. It was not a trick. Used as it is in "The Devil and Miss Jones," intercut with strictly conventional shots, it becomes merely a grandstand play, that adds little to the picture, and in fact at times detracts, as in the later sequence in the shoe-department stock-room where this treatment would have been particularly useful—and one wonders why it was not used.

For the rest, Stradling's own contributions to "The Devil and Miss Jones" are excellent. He has handled his people most capably—star Jean Arthur appears to particular advantage under his lens—and he has given the picture a surprising degree of mood and atmosphere when the limitations of its keynoted comedy are considered. The many department-store interior sequences are, we rather suspect, particular tributes to Stradling's skill, for they are so extensive that it seems more than likely they were filmed in one of Los Angeles' actual stores, rather than in a studio, thereby making doubly exacting demands on the man in charge of cameras and lighting. Stradling has handled his work excellently.

The special-effects work of Vernon L. Walker, A.S.C., is particularly commendable. There is quite a bit of this, running the range from process-shots through matte-shots and miniatures, and the results are some of the best we've seen Walker put on the screen in some time.

ZIEGFELD GIRL

MGM Production.
Director of Photography: **Ray June, A.S.C.**

If ever a picture should have been in Technicolor, "Ziegfeld Girl" is that picture. Everything about it breathes color—the glamorous, inherently colorful *milieu* of the Ziegfeld Follies during their most fabulous days, and the private lives of the glamorized follies charmers. Yet Metro-Goldwyn-Mayer for some inconceivable reason chose to make this picture in monochrome, even though at the last minute they weakened to the extent of trying to dress it up in a suit of John Nickotaus' pet sepia toning, recognizing the need of color to the extent of this, and adding to it a pink tint in the musical sequences and "production numbers." But the result—as even Nick will admit—isn't color, and "Ziegfeld Girl" needed color.

It couldn't have been expense that held them back. If that had been it, they could easily have eliminated about five reels of Busby Berkeley "production numbers" and spent the difference on color. In fact, they should eliminate these numbers anyway, since they only interfere with the development of a well-written, well-acted and well-directed story.

For the rest, Director of Photography Ray June, A.S.C., has done his excellent best to offset the picture's need of color. He has given it a splendid mounting of the crisp black-and-white camera work of which he is so perfectly a master. His camera-treatment makes the "follies" numbers as nearly colorful as they could possibly be in monochrome, especially the "Minnie from Trinidad" number.

June's treatment of the players is characteristically excellent. And where the action calls for it—as particularly in the concluding sequences leading up to Lana Turner's death—his camerawork and lighting build to excellent mood effects.

But "Ziegfeld Girl" should have been in color . . . !

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Correct exposure can make as much difference as filtering in shots like these.

BETTER WAYS TO

Use Your Exposure Meter

By THEODOR SPARKUHL, A.S.C.

SOMEONE once remarked about flying that "it isn't the airplanes that are dangerous—it's the people who fly them." You might coin a very similar epigram about exposure-meters, too. Rightly used, the modern photoelectric exposure-meter can be one of the biggest aids to consistently better cinematography that either the professional or the amateur could want. Wrongly used, it can be a positive menace, for while the meter has a highly efficient electric eye, it has no brain. The user has to supply that.

One of the biggest sources of difficulty most amateurs (and some professionals) have with using a meter is that while the meter gives a very accurate interpretation of the exposure-value of what it "sees," it does not necessarily "see" the same thing that either the camera's lens or the cameraman's eye sees.

For example, the 1-inch lens normally used on 16mm. cameras (and the corresponding 12.5mm. lens used on the eights) covers a horizontal angle of about 20 degrees. But the meter's "eye" takes in a considerably wider expanse. The earlier Weston meters, for example (with the exception of the special "cine" models) view an angle of about 60 degrees; the "cine" models and the new "Master" when its high-range baffle is in place, scan an angle of about 30 degrees. Even if you're not statistically minded you can figure out that the meter is likely to be reading on a lot of exposure-factors the camera won't be photographing!

To get around this, simply make sure your meter "sees" the same field of view your lens is photographing. If you use one of the newer, narrower-angled meters, come about one-third of the way from camera to subject to take your reading. With one of the older, wider-vision meters, you'd usually better come about half-way to the subject.

It isn't a bad idea at all, by the way, to scribe a center-line on the edge of your meter's case, right in line with the photocell, and then scribe side-lines indicating the meter's angle. With this as a guide, all you'll have to do is sight along the edge of the meter, and walk in until the scribed side-lines mateh the field you know your camera is photographing.

Another difficulty the meter faces is the fact that it often "sees" exposure making factors that we deliberately want to ignore. For example, in an average long-shot there's often a pretty fair amount of sky. But the meter's "eye" is likely to "see" much more of that sky than is actually in the picture. Accordingly it will give a misleadingly high reading, and you'll find your picture tends toward underexposure. The simplest way to avoid this is to make a little sunshade for your meter, using the palms and fingers of both hands folded over the edges of the meter-case, and then point the meter downward at about a 30-degree angle. This way it doesn't "see" so much of the sky, and gives a correct reading of the darker and less reflective parts of the subject—the parts you want correctly exposed.

Often, too, you'll be more interested in the parts of your subject that are in the shade than those in the sunlight. The meter will simply average up the two brightnesses, and give you a sort of compromise reading, trying to balance the exposura between them. This may be right when the sunlight and shade areas are of approximately equal area and importance; but it's all wrong when, as is often the case, the shadowed area is smaller but more important.

The remedy is to bring the meter still closer to the subject, so that it "sees" only, or at least principally, the shaded area which is the important part of your picture.

This is an especially good method in making close-ups of people. As a rule, the most pleasing lighting for close-ups is a cross-light, with half the face in sunlight, and half in shadow. But you want those shadows "open"—well exposed—not inky black areas. If you take your meter-reading from a position where the meter "sees" both areas, you're likely to lose the shadows. It is much the best idea to take your reading from an angle such that the meter scans *only* the shadow-area. The highlights, with most modern 16mm. and 8mm. films will take care of themselves.

Another type of shot where the meter's vision may prove faulty and misleading is in making extreme long-shot landscapes, especially if for good composition you've included a closer foreground, with or without figures. The meter will average the two up, and you'll get a badly overexposed shot if you make your picture according to the metar's reading.

But the meter-makers have taken excellent care of that for you. On the Weston meter's calculator-dial, for example, you'll notice several markings other than the "Normal" arrow usually used in making the reading. One of these is marked "A," and indicates ½-normal exposure. Use this instead of the regular arrow-point in setting the calculator for these extreme long shot readings, and you'll get a much more satisfactory exposure.

As a matter of fact, in long-shots like these, correct exposure can do fully as much in bringing out distance, etc., as filtering. This is especially true in Kodachrome, where overexposure so quickly "washes out" the picture.

That calculator dial can do some other

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Frame enlargements from 16mm. film, showing no filter (left), medium-yellow filter (center) and heavy red filter (right) on panchromatic film.

Taking the Guesswork Out of Color Filtering

By A. L. GILKS, A.S.C.

PERHAPS the most common and irritating misconception about filters is the habit so many amateurs have of referring to them as a "2x," a "4x," and so on. Really there's no such animal! Those numbers simply refer to the number of times a normal, unfiltered exposure must be increased to maintain a normal exposure-level in the filtered scene. And this varies according to the film used.

A color-filter, you see, is simply a bit of colored glass or gelatin placed between the film and the subject. Being colored, it holds back light-rays of some colors—those of a color opposite or complementary to the color of the filter—and lets those of the same color as the filter pass through unhindered. Since the filter holds back part of the light making the picture, without adding anything to take its place, the light that gets through must either be allowed to work longer, by using a slower shutter-exposure, or a larger total of light must be admitted, by using a larger lens-opening, so that the film will still receive a normal total exposure.

Now, say the filter is a deep yellow one. This will almost completely stop the blue and ultra-violet rays from getting through to work on the film, but will let all the greens, yellows, oranges, reds, etc., go through almost normally. Now if the film in question is a modern panchromatic type, sensitive to all colors, that blue light which is diverted by the filter doesn't represent such a big slice of the total exposure-making light. But if the film is an ortho type, sensitive only to blue, green, yellow and possibly a little orange, that missing blue is a much bigger proportion of the total useful light. Therefore, the exposure in this case will have to be increased more, and the same filter which on the panchromatic film may be rated as a 2x filter can easily become an 8x on an ortho film!

The same distinction is true, though within narrower limits, according to differences in sensitivity between different types of panchromatic film. For example, the rather heavy red 25A filter has a factor of 5 when used on one rather highly red-sensitive 35mm. film (Agfa Ultra-Speed Pan) while on another less red-sensitive panchromatic film made by the same company (Supreme) the factor is 8, while the factors may be entirely different for films of other manufacturers. So—know your film before you start talking filter-factors!

If you go into the average, well-stocked photographic dealer's store and ask him to show you some filters, you'll notice a bewildering variety of different types, of different makes and picturesquely differing colors. And each manufacturer has his own pet scheme of naming and numbering his filters. But you'll notice that all of them keep to a pretty definite range of four or five colors, though in many different shades or densities. In a modern store you'll always find yellow filters and red ones, and also usually orange ones. In some of the larger shops, you'll also see some very pretty green ones, and occasionally a blue one. So for the present, we might as well forget names, and consider only colors, for while performance may differ in detail, in principle one maker's light red filter will produce about the same results as another maker's light red one, regardless of names.

For all practical purposes, 99% of movie work—professional or amateur—can be done with two or three filters, a medium yellow one, a medium-red one, and an orange one.

The yellow filters produce the least spectacular effects. On panchromatic film they'll generally make an exterior shot more pleasing, giving the different colors in a scene a more natural range of relative brightnesses in your black-and-white picture and toning the sky down a trifle so clouds stand out more normally.

The orange filters carry this on quite a bit more. They add snap and contrast to the scene, and darken blue skies, water, etc., quite perceptibly.

The red filters carry this correction to an extreme. They add a maximum of contrast, and—especially the deeper red ones—tend to turn blue skies, water, etc., almost black.

There's a very good rule to remember about using filters. Any filter will darken its complementary color, and lighten objects of its own or closely related colors. So to photograph blue as white, use a blue filter; to photograph it as black, use a red filter; to photograph yellow as white, use a yellow filter; as black, a blue filter. To photograph green as white, use a green filter; as black, a red filter; and to photograph red as white, use a red filter; as black, use a green filter.

All of this suggest interesting possibilities—some of them rather embarrassing. For example, there's the time-honored story of the girl in the red dress. In an interior scene, she made her exit through a door apparently wearing an almost black garment. In the exterior scene cut next to it, the same girl wearing the same dress walked out into the night—but the same red filter that

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I MAKE A DOCUMENTARY

By CHARLES W. HERBERT, A.S.C.

THERE is scarcely a serious amateur who has not wanted to produce a complete picture that will either win an award or the acclamation of his fellow cinemaddicts Some conceive a production idea—light, dramatic or comic—and work on this basis which requires the cooperation of a cast of volunteer actors. As a rule this plan is usually worked out best by a camera club or similar organization. Then there are the sports enthusiasts who concentrate on hunting, fishing or other sports. The home-lover will invariably turn out a reel of his family, the baby or pets Business devotees turn their talents towards their industry and quite often produce a film which not only satisfies their cinema cravings but at the same time fills an advertising need. Social problems, community activities, club work, educational and religious endeavors have all been the subject of serious amateur filming.

But the favorite subject among the millions who have 8mm., 16mm., or 35mm. cameras for pleasure is the travelogue type of reel. Round-the-world cruises, big-game hunts in Africa, mountain-climbing, scientific expeditions, dude ranch life and ordinary vacations have all been popular themes. Some of these require a lot of time and money and can hardly be attempted by the average amateur. Quite often, even though time and money are available, the field is too large to do it justice and, the desired result is lacking when the trip is over

The surest way to produce an award-type travelogue film is to make a careful survey of the possibilities which are available to you. A professional would do that before going ahead with a reel and it is obvious that the same rule should apply to the amateur

To get the best out of any documentary endeavor you need to he enthusiastic and it is best to know your subject thoroughly before you start. Carry out as much research as you can until you know it so well that you can visualize the greater part of the story even before an inch of film is exposed There will, of course, be many angles and scenes which you will discover only after starting the job and which just must be included in your plan "sight unseen."

Robert Flaherty, the world's most outstanding producer of the documentary type film, has always selected a sure-fire subject before starting His "Nanook of the North," "Moana of the South Seas" and "Man of Aran" are typical examples of applying serious thought and work to simple themes. There may be such themes in your own neighborhood, city, county, state or country. Certainly you will not have to journey to the North Pole or the South Seas to find it. But you should consider every angle — pictorial aspect, action, dramatic appeal and practicability before launching out on your venture.

If you can't hit on an idea of your own without having to go to the ends of the earth, I can tell you of a little spot—not too far away—just waiting for as many movie-makers as care to come.

It is Saba—a tiny speck of volcanic island projecting out of the deep blue, turbulent waters of the Caribbean Sea just where the great bow of the string of islands veers off to the south. Saba is about a hundred miles southeast from St. Thomas and is best reached by sailing from New York on the Furness Line or the Canadian Pacific SS Lines to St. Kitts and connecting there with the Royal Netherlands *M.S. Baralt* which sails fortnightly for Saba. Or you can take a coastwise sailboat from St. Kitts to St. Eustatius and rent a native sloop for a dash across eighteen miles of open sea to Saba.

On a clear day you can see Saba from St. Eustatius. As you approach you see steep rock walls rising almost perpendicularly from the sea. High up on the cliffs, doll-like houses hang tenaciously to scant rocky ledges. The very entry into Saba furnishes you with an ideal introduction. There are no harbors or docks. Steamers anchor offshore in deep, treacherous water. If the sea is running too high, they pass Saba up until the next voyage. Always there are huge swells pounding into white foam on the beach. You can easily recognize the dramatic angles that could be included in a sequence of landing on Saba.

At a signal tower up on a high ridge, there is an old watchman who keeps a lookout and signals the arrival of every craft to the people of Saba. By the time the boat drops anchor, the harbor-master, chief of police, customs officers, boatmen, stevedores and a crowd of onlookers are already down at the landing.

A most impressive shot can be made through the rigging of your boat to include a jagged peak, the winding trail down to the landing and activity on the beach. Watch out for the harbor-master's boat as it comes alongside and neat, polite officers come aboard to give you clearance. By that time some of the surf boats are waiting to take passengers and cargo ashore. It will be to your advantage not to take the first boat but to stay on board long enough to get this angle of debarkation activities from the *Baralt*.

With these scenes finished, you can select a seat in one of the boats, choosing a place that allows you to make a close-up of the boatmen pulling on the oars. As you approach the shore you will see a narrow strip of open beach thirty feet wide between treacherous rocks. These boatmen, seasoned men, have keen eyes and steady hands. They watch their chance and ride the crest of a big wave until the keel grounds on the shore. Quick as a flash they are waist-deep in the surf. With strong hands on the gunwale they heave to with succeeding waves until the boat with its precious cargo is high and dry. Everything that builds and sustains Saba must be brought in this way.

Your next cue will be to take a position on shore among the rocks so that you can make general views and close-ups of another boat coming in through the surf. Close-ups of the waves dashing on the rocks will be good cut-in shots. Some human interest close-ups can be made as the boatmen lift passengers and miscellaneous cargo from the boat to the beach. You are apt to see a doll, rocking chairs, phonographs, sewing machines, beds or sacks of flour handled with skill and ease.

One of the best shots of the landing can be made looking down from the first turn in the trail about 150 feet above. It is best to get up there immediately so that you can get a general view showing the *Baralt* in the distance, a shore boat making a landing and the accompanying activities on the beach.

This done, it is advisable to go back down on the beach for close-ups as the cargo is loaded on donkeys' backs and men's heads. If you keep a sharp lookout you can get some dramatic farewells as loved ones get aboard departing surf boats. Soon the *Baralt* will be pulling up anchor and sailing away while Sabans pull their boats high and dry, take up a load and start the weary trail back up the Rock to home.

If you work fast there are all kinds of shots waiting for you as you join the people on the upward trail. Try a close-up of bare feet as they take footing on the rocky steps. Set up by a turn in the trail so that a load passes in the foreground while others are seen in the distance. Then look for a high point from which the sea looms up far below as straining legs pass close to your camera. Make a low shot looking up the trail as

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What Makes A Contest Picture?

By Claude W. Cadarette

Founder, L. A. 8mm. Club

EACH year the members of countless amateur motion picture clubs eagerly look forward to their clubs' annual film-contests. Everyone puts on his best bib and tucker for the club banquet, and endures banquet cookery and speeches alike, buoyed up with the hope that this year *his* entry will prove the winning film. Sometimes it is—but more often it isn't. Then comes the inevitable question, WHY? Sometimes, it is true, personal feelings are hurt when a film over which Mr. Moviemaker has labored long and lovingly shows up among the "also-rans," but from my own experience both as a contestant and as a judge in many such events, I'm convinced that in most cases this questioning attitude arises from a genuine desire to know what's wrong with the individual's film—why it didn't place, why the more successful films did, and above all, what can be done to improve the filmer's future pictures.

Overlooking for the moment those hair-line distinctions which separate top winners from their runners-up in second and third positions, let's come right out and admit that in almost every instance of "also-ran" picture-making that I've encountered in judging many a club contest, the trouble is that the unsuccessful film was one which lacked some or all of the essential qualities to put it in a really competitive classification. The maker didn't know what constitutes a contest picture!

If your picture is going to compete with other films, it's got to be a complete picture, rather than just a collection of nicely-photographed shots or scenes that interest you personally. It's got to begin with a basic idea that is of interest to the other fellow—and then carry through and "sell" that idea to the audience.

This doesn't necessarily mean your film must be a scenario production. If your interests run that way, all right. But there are several other types of picture which can prove competitive, too. And just as successful!

Most contest entries can be placed in one of three distinctive groups. The first group is, of course, the scenario group—films which tell a definite story or plot, and lead up to a definite climax, as in playlets, comedies, dramas, and so on.

The second grouping includes travelogues, vacation-pictures and scenic films.

In the third group are films which lack a strictly dramatic climax, and yet are not essentially records of vacations or family incidents. This group usually is classed as "documentary," and includes records of scientific and medical achievements, mechanical or industrial operations, chronicles of events, or even the picturization of some personal event such as the building of a new home.

The judging always gives equal consideration to each group and the winning film is chosen from the highest-scoring entries. As a result, the winner may be a travelogue, or a documentary film and not necessarily a scenario picture.

Judges usually use a form or chart in which certain percentages are allowed for the different phases of picture-making. One of the most popular scoring forms is that used by the L. A. 8 mm. Club, which is patterned after that used in THE AMERICAN CINEMATOGRAPHER'S International Amateur Movie Contests. It rates a picture as follows:

General Interest or Audience Appeal	40%
Exposure	20%
Composition	10%
Titling	10%
Editing	10%
Continuity and Camera Technique	10%

From this chart, you can readily deduce that the greatest *single* factor the judges consider is the amount of appeal your picture has for a general audience. It is this phase which gains a large percentage for the scenario film as a good plot invariably appeals to the greatest number of people. Yet the balance of the percentages allowed for technique are greater than the General Interest and if a scenario picture is deficient in the other phases it can easily be defeated by a picture from a non-scenario group.

In amateur contests, where amateurs are trying to acquire as much knowledge of picturemaking as possible, it is fitting that the total value of the photographic phases be judged as greater than audience appeal. In photography, exposure is the most important factor and receives the greatest number of points. Rightly so, for good photography is first of all good exposure. The balance of the percentages are equally divided between continuity, titling, etc. With this method of judging, any film, regardless of its subject-matter, receives the same consideration in the final analysis.

Most judges fully appreciate that the entrants are placing their best efforts of photographic endeavors in the contest and each is harboring a profound hope that his may be the winner of the grand prize. It has been my experience that many entrants are placing most of their confidence on some breathtaking scene or sequence but that the balance of their picture is deficient and offers no support for that pet sequence or scene. Needless to say, the film gets a low rating and is out of the running.

Other films, usually family records, are full of the antics of some attractive baby or pet animal, but as the editing and continuity is poor, the interest for a general audience is low. Films of family portraits interspliced with disconnected views of the pets, neon signs, tractors and the daily capers of baby are not only poor entries, but take up valuable time for the judges. This kind of film is not even a good record for the family. Why put it in a contest?

Scenario films must have a simple but interesting plot coupled with close cutting and smooth flow of continuity. This group of pictures undoubtedly calls for the utmost care in all phases of moviemaking, as more problems must be overcome than are encountered in a travelogue or documentary type of picture.

It is usually advisable to allow some disinterested amateur photographer to preview your picture for a critical analysis before entering it in any contest. If your film is a story of the baby's antics, be sure that you have a good continuity of his day's activities from morning to night, with enough humor and interest to rate high in the "appeal" classification. In any scenario type picture, if your story is complete and concise, your percentages will gain perceptably and by augmenting this gain with good exposure and titling, you immediately get into the high-point score group and create real competition for the other members.

Travelogues and vacation films, to be interesting, should rank closely with scenarios in story-telling aspects, but of course do not necessarily embody a plot. Interest in travelogues can easily be built by using a running gag, or by planning a series of scenes to carry your audience mentally along on the trip. Travelogues are difficult to film interestingly and it is more satisfactory to plan a continuity to splice into the film inter-

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MARLENE DIETRICH

Kodachrome Moviemaker

By WILLIAM STULL, A.S.C.

WHOEVER coined the epigram that beauty and photographic talent belong on opposite sides of the lens must never have met Marlene Dietrich. For in addition to her acknowledged talents as one of the screen's most glamorous stars, Marlene is one of Hollywood's most skillful home moviemakers. Under the tutelage of such camera-aces as Josef von Sternberg, A.S.C., Rudy Maté, A.S.C., and others she has for years practiced the hobby of 16mm filming, not only as a means of making family records, but as an artistic expression as well, until today she is fully as much of an artist behind the lens as in front of it.

She specializes in Kodachrome. "I have owned two 16mm. cameras," she says, "my original 70D-A Filmo, and more recently a more compact magazine-type camera I bought when I went abroad a few years ago. I have photographed thousands of feet of film with both cameras—yet neither one of them has ever had any black-and-white film run through it. Once I saw what could be done with Kodachrome, black-and-white lost all interest for me, and I've specialized in color ever since.

"My 16mm. filming began much the way many other amateurs started," she continues. "I bought the Filmo five or six years ago so I could make my own movie record of my daughter Maria as she grew up. And I became so interested in the artistic possibilities the cine-camera offered that I've been making my own movies ever since."

Her interest in color began at the same time, and was an outgrowth of her professional work. "No," she will correct you, "it did not begin when I played in the Technicolored 'Garden of Allah'—it was long before that that I began to be interested in color. The Paramount Studio was experimenting with a color process—a 35mm. refinement of the old Koda*color* process some 16mm. filmers may still remember—and they asked me to make a test. When I saw that test on the screen, I became a color enthusiast immediately. Just at that time the first 16mm. Kodachrome film came on the market—and I have shot nothing but Kodachrome since.

"And frankly, while I thought the results Hal Rosson, A.S.C., got with Technicolor in 'The Garden of Allah' were spectacularly beautiful, they were so far inferior to the results both Hal and I were getting with our 16mm. Kodachrome even then that I was rather dissatisfied. I am sure I'll never be quite content until I've had a chance to act in a 35mm. Kodachrome production!"

Travel films make up a generous part of Miss Dietrich's 16mm. library. But they're travel-films with a purpose—as carefully planned as a professional studio production, edited and titled so each is a really complete picture, interesting not only to Miss Dietrich and her intimates, but to anyone who might be privileged to screen the real.

"I try to plan even travel films beforehand," she says, "so that when the trip and the shooting are both over, I will have a really complete record of where I went and of the people I met. I don't mean by this that I work from a written script as we do in the studio. That would be foolish—and impossible But I try always to plan things so that I know beforehand what the interesting things and places on the trip are likely to be, and to have my camera with me, ready for action, when I am at those places.

"One thing I have learned from my studio work that helps in making these personal films: that is that close-ups of the interesting people and actions are important. A beautiful panoramic long-shot of Monte Carlo, Juan-les-Pins or the Bay of Naples is a pictorial thing in itself, but it becomes infinitely more interesting as part of my personal picture of the region if I have more intimate scenes to cut in with it, such as close-ups of my daughter looking at that view, or in some characteristic action which, to use the Hollywood term, 'ties in' with the scenic views.

"Another thing I try always to do in making these personal travel-films: I join things together with 'gag' titles And knowing that I will want to use such titles, I am always on the lookout for subjects and action which can be amusingly used with humorous titles. That sort of treatment helps raise any travel-film above the ordinary level of a collection of record-shots.

"Of course, wherever I can I try for pictorial effects, too. I have some shots of Maria, for instance, made as we were crossing the last time on the *Normandie*, of which I am particularly proud. We were well forward on the deck, and I managed some compositions with Maria in the foreground, and the deck and funnels of the ship in the background, and the blue sea with the ship's foamy, white wake trailing off in the distance which—well, perhaps I am prejudiced,

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Scenario for Making a Home-Movie Comedy

By H. William Moore

CHARACTERS

PA: A typical son of the open prairie Would rather sit around in his shirt sleeves, shoes off, scanning the contents of the daily gazette, than be President of the United States.

MARY: Pa's offspring of "won't tell" summers, too silly to describe, and who currently is being thrilled by a total of four suitors—before conscription, of course . . .!

ARCHIBALD: A character from which all "timid souls" originated. So bashful he blushes when he reads the family Almanac, but bent on winning Mary

BUSTER: Blustering as a blitzkrieg in March. Takes for granted that he is God's gift to all feminine palpitations.

HORACE: A not too genuine "Knight of Old," but well versed on his best almost-English mannerisms. Reserved is the word,—if you want to be polite about it.

JOE: As near a "straight" as they come in this opera. A small-town Cary Grant, as it were.

MAIN TITLE

"WHO WINS MARY"
(FADE OUT)

Scene 1. Full-shot—Interior living room Pa (FADE IN) Pa is seated comfortably in easy chair, shoes off, feet on stool. He is puffing on a pipe and glancing at evening paper. CUT TO:

Scene 2. Close-shot—Pa. Pa pulls on pipe, registering peace and entire satisfaction of "evening" at home. Looks up and left, hearing someone entering room. CUT TO:

Scene 3. Medium close-shot—Hall door—Mary. Mary, giddy as usual, comes bouyantly into room and walks toward father (WALKS DIRECTLY INTO CAMERA). She is feathered in her "Sunday best" CUT TO:

Scene 4. Medium-shot—Pa and Mary—Facing camera. Mary walks into scene, sits on arm of Pa's chair, rumples his hair with one hand and indicates by holding up wrist watch to him that he will have to move, speaking meanwhile . . CUT TO:

TITLE:

"PA, ARCHIE'S COMING OVER. YOU CAN SIT IN THE KITCHEN, HUH?"

Scene 5. Close-up—Pa Pa pulls furiously on pipe, registering: "I might a know'd it . . . !" CUT TO:

Scene 6. Medium close-shot—Pa and Mary. Pa says he's getting tired of being chased out of his easy chair. Mary pays no attention, but looks dreamily at ceiling, swinging foot and twisting lock of Pa's hair. Pa says: CUT TO:

TITLE:

"MARY, YOU MUST CHOOSE EITHER ARCHIBALD, BUSTER HORACE OR JOE—THIS WEEK!"

Scene 7. Close-up—Mary. Mary giggles foolishly, saying: CUT TO:

TITLE:

"I WILL, PA! THIS WEEK BUT WHICH—?"

Scene 8. Medium-shot—Pa and Mary. Mary flips off arm of chair, pulls Pa from chair, and shoves poor man, shoes, paper, pipe and all toward hall door. CUT TO:

Scene 9. Close-shot—Mary. Mary giggles, then tries to look thoughtful . . . saying:

TITLE:

"BUT I CAN'T REMEMBER WHAT NIGHT I TOLD THE OTHER BOYS TO COME . . . !"

Scene 10. Medium close-shot — Mary. Mary shrugs shoulders as "what the heck," straightens cushions on chair, then looks up toward hall. CUT TO:

Scene 11. Close-up—Buzzer. Shot of buzzer ringing. CUT TO:

Scene 12. Close-shot—Mary Mary swats nose with puff, causing cloud of powder to roll like cannon smoke. Pats hair and flits toward hall. CUT TO:

Scene 13. Full-shot—Hall Interior—Mary and Archibald. Mary enters scene, walks to and opens outside door. Archibald enters. CUT TO:

Scene 14 Over Mary's shoulder—Archie Archie, confused and trying to keep from fainting, offers Mary a lollypop. CUT TO.

Scene 15. Medium close-shot—Mary and Archie. Mary accepts gift, unwrapping and placing lollypop in mouth while Archie sheds coat and hat. They start towards parlor (Watch this scene doesn't run too long!) CUT TO:

Scene 16. Full-shot—Interior Living Room—Archie and Mary (Pick up action at davenport) Mary sits down on one end of sofa, beckons Archie to do likewise—next to her. He sits in extreme corner from her CUT TO:

Scene 17. Close-shot — Mary. Mary straightens dress over knees, then with sly glance, turns head slowly toward Archie. CUT TO:

Scene 18. Close-shot—Archie Archie has been looking bashfully at Mary. Turns immediately away as action starts and looks down toward feet, fidgeting like a boy in kindergarden (CAMERA PANS DOWN TO FEET). Archie's toes are touching, heels at a 30 degree angle. The right shoe jumps atop the left to hide the underdog's embarrassment. CUT TO:

Scene 19. Medium close-shot — Archie and Mary Archie gains some control of himself; starts searching in pockets. Mary extracts powder puff and assures the mirror her nose isn't shiny. CUT TO:

Scene 20. Close-up—Mary. Mary, finished powdering, flutters eyelids, awaiting the proposal. CUT TO:

Scene 21 Close-shot—Archie. Finds object of his search: piece of crumpled paper and the engagement ring. CUT TO:

Scene 22. Medium-shot—Archie and Mary. Archie tries to hide paper and ring from Mary and becomes more flustered. He rises from davenport and with back half towards camera, gets to his knees to propose, keeping ring and paper behind his back. CUT TO:

Scene 23 Angle over Mary's shoulder—Archie. Although Archie had evidently rehearsed his lines many times before leaving home, his memory has now failed him. He casts fleeting and nervous glances at slip of paper he hides behind back. The paper is in one hand, the ring in the other; he continually forgets which hand holds which. CUT TO:

Scene 24. Reverse angle over Archie's shoulder—Mary. Mary twitters, wiggling with excitement. CUT TO.

Scene 25. Close-up—Buzzer. Buzzer is ringing. CUT TO:

Scene 26. Mary and Archie look toward hall, startled. Mary springs to feet, suspecting it may be one of other three suitors. She pulls Archie to his feet, and before he can collect his bewildered thoughts, she has shoved him to and into a closet (CLOSET CAN BE ANY ROOM THAT FITS ACTION) and shuts the door. Mary starts for hall. Archie opens closet door and pokes head out. Mary runs back to closet door. CUT TO:

Scene 27. Close-shot—Closet door—Mary and Archie. Mary thrusts Archie back in closet, locks door, leans against door, fluffs up hair, then looks up toward hallway. CUT TO:

Scene 28. Long-shot—Hall doorway—Pa and Buster. Pa, who now has his shoes on, is trying to keep Buster out. But Buster comes on in, pushing Pa ahead of him with one hand, and holding a bouquet of flowers over his head with the other . . . Pa falls down and Buster steps over him (COMING INTO CAMERA . . .) CUT TO:

Scene 29. Close-up—Mary. Mary is

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Frame enlargements from some of the 8mm scenario films discussed by the author

Movie Ideas Are Everywhere

By ROBERT W. TEOREY,

L. A. 8mm. Club

ONCE the average moviemaker has gotten beyond the stage where he's satisfied with haphazard shots of family, friends and vacation scenes, the search for filmable story-ideas looms increasingly bigger and more terrifying than such technical problems as exposure, lighting, composition or title-making. Getting the scenes on film doesn't seem half so much of a job as figuring out what scenes to film! We sweat and strain in our search for ideas, and all too often end up by confining our filming to innocuous scenics or, occasionally, far-fetched scenario films which all too often leave us—to say nothing of the audience—wondering why we wasted good film on so silly an idea

This isn't really necessary at all. There are good moviemaking ideas all around us every day—if we'll only keep our eyes open to see them. And these ideas don't by any means have to be spectacular or cinematically complicated: in fact, the simpler they are, the better, so long as they are built around a kernel of real humor and believable situations with, if possible, a humorous surprise-ending.

The best part of it all, for those of us who go about our filming in an amateur way and don't have to worry about copyright complications, is that many of the best home movie ideas are handed to us on a figurative silver platter, along with the breakfast coffee. Comic-strips, radio plays, magazine stories—especially "short shorts"—and even gags in the cartoon magazines can all provide a nucleus for a diverting little home movie playlet. Just keep your eye out for such ideas, clip them out and file them away—and before you know it you'll have an enviable reference-library of embryo scenarios for any occasion!

Months ago, for example, I clipped out a comic-strip which, while starring Blondie and Dagwood in the original, offers a perfect home scenario for almost any married couple. Boiled down to essentials, the story goes about like this:

Dagwood comes home from work all in a dither about attending a party to which he and Blondie have been invited. He hurries into his party clothes in the shortest possible time and then, husband-like, frets and fumes while Blondie lavishes interminable attention on the details of making her feminine charm irresistible.

After much watch-consultation and nagging by the male member of the family, the fair Blondie finally decides she has reached the ultimate of perfection on dress, coiffeur and "paint-job," and the two start belatedly out to the party.

The couple is next seen on the doorstep of their intended hosts. The door opens to Dagwood's insistent bell-ringing, disclosing the hosts—emphatically *not* groomed for a party—who none too gently inform Mr. and Mrs. Bumstead that they are just a trifle late: the party was the night before!

This story is built up from one little detail—mistaken date of the party. Yet it is humorous enough to furnish the incentive for making a snappy little comedy with plenty of laughable action. So, watch the comic sections—you'll be surprised at the material obtainable

As a further illustration—Sappo in the funnies of last Sunday (April 13th) tries on a new pair of trousers. Finding that they are too long he asks Mrs. Sappo to shorten them for him. Her answer is that the job is too difficult for her to tackle and that he'd better take them back to the tailor. Sappo is indignant and decides to prove to friend wife that the job is relatively simple. He proceeds to cut off one leg of the trousers—puts a cuff on it—tries it on and finds that it is perfect. Removing the trousers he cuts again—makes another cuff and when he tries the trousers on again—finds that he had cut off the same leg twice!

A short radio play gave me the material for a 125 foot 8mm. comedy entitled "The Golf Widow," which has received many honors in club and national contests. The basis for the play centers about a neglected wife acquiring boy-friends to fill her lonely hours.

The play indicates that the head of this family not only neglects his wife for golf, but even sleeps with a driver clutched firmly in his hand! Awaking, he fondles the club and a transition to the breakfast-table shows him deep in the study of a golf manual, paying but little attention to fair wife and the meal.

Soon, grabbing his bag of clubs, he departs, kissing friend wife on the cheek in passing. As the golfer moves out of the apartment, a young man who apparently had been awaiting this action enters and proceeds to make love. In the midst of the love-making, a knock at the door heralds a new arrival and the boy friend ignominiously dives into concealment behind the davenport.

The new arrival proves to be another

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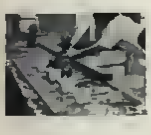

LUAU.

Documentary, 200 feet 8mm. Kodachrome.

Filmed by Honolulu Cinema Club, Francis Williams, Secretary.

This is an excellent picture of a little-known subject—a "Luau," or Hawaiian feast, and its preparation. In view of the facts that the preparations for these celebrations are very extensive, covering a considerable period of time, and that the feasts themselves are usually held at night, this film represents a really worthwhile achievement in camera-reporting.

Photography, exposure and color are, generally speaking, quite good, especially under the circumstances. However especially in the beach sequences, some of the exposures are uneven, with over-exposed scenes interspersed with perfect exposures. In these beach scenes, too, the cameraman apparently had difficulty determining how to frame things on a sharply-sloping beach, and was unable to decide whether it was more important to have the people hauling the fishnets appear erect on the screen, with the horizon slanting, or to have the horizon level and the people inclined. He most frequently chose the former. This is a disturbing flaw, as it makes the horizon-line wander off at crazy angles. In shots like this it is always best to set the camera up so that the horizon-line is level, even if this makes the people appear to be leaning one way or the other.

From the story-construction standpoint—that is, the viewpoint of conveying the picture's basic idea to its audience—"Luau" tells its story well, beginning with the preparations for the feast, and carrying through to the eating and the inevitable hula. However it seems to our reviewers that the story could perhaps have been told more completely. The filmers were no doubt so familiar with their subject that they overlooked points which to them are obvious but to those of us who are not so familiar with Hawaiian customs, there are several questions the film leaves unanswered.

First, as regards cooking the pig: why not show how the meat is wrapped in wet leaves and buried among the coals of the fire-pit? This is only partly explained by the excellent scenes later in the picture in which the removal of the fire and leaf-wrapped meat is shown.

Second, as regards the fish part of the feast, there are several gaps in the continuity. It did not seem to us that it was clearly enough established at the start just how the fish are to be caught, we gain the impression that the men have gone out in boats to catch them, and are surprised when we see the folks ashore hauling in on the net. Again, while it has never been our privilege to be in Hawaii to partake of a Luau, we understand the fish are prepared in a variety of unusual ways. Why not show how they are prepared, in close-up detail?

Finally, in the eating of the feast, it would seem that while this part of the picture is probably the hardest to get, and it was in general handled very well, it could have been improved by a more personal presentation. We would suggest taking a character or characters—strangers to Island customs—and showing in close shots their reactions to the food—their struggles with their first bites of poi, their surprise over the tastiness of the roast pig, their amazement over the many strange varieties of cooked and pickled fish, and so on. Individual close-ups of each of the strange dishes would be of absorbing interest, too.

In this sequence, one of the several filmers hit on an idea which would have been excellent for the whole sequence: he apparently used Type A Kodachrome and forgot his daylight-corrective filter, giving his shots an overall blue tinge which excellently suggests the tropical moonlight which is the usual illumination for these feasts. This technique, together with a title commenting on the memorable picture made by the flower-garlanded guests eating exotic food under the tropical moonlight, would heighten the picture's effectiveness.

The very complete titling is much to be commended, by the way, though we cannot help feeling it unfortunate that so excellent a color picture should have had black-and-white titles, rather than colored ones.

In general, despite these suggestions, we find "Luau" an excellent film. We can only wish that amateur clubs in other localities could emulate the civic spirit of the Honolulu group and get together to picturize their cities' special customs, features or attractions. They probably aren't as spectacularly out-of-the-ordinary as Honolulu's "Luaus"—but they're there, somehow, in every city—and well worth filming.

Part of THE AMERICAN CINEMATOGRAPHER'S service to its readers is individualized review and criticism of amateur movies by members of the A.S.C. In making these analyses, the reviewers make full allowance for the differences between professional and amateur cinematography in equipment and facilities, but recognize, too, that there cannot really be any double standard of judging cinematography: good photography is good photography, regardless of whether it is on 35mm., 16mm. or 8mm. film. It is their aim always to be constructive in their comments, especially to point out to the home moviemaker how he may utilize in his own filming the many little tricks of camerswork, lighting, editing, titling and direction which professionals have learned through long years of moviemaking, to the end that his films may be better, smoother and more graphic.

In response to popular demand, we have decided to publish some of these criticisms, especially in instances where they suggest things which will be of benefit not only to the maker of the film in question, but to other home filmers as well. We invite all readers to send in their films for review.

THE EDITOR.

NOBBY.

Scenario Film; 200-feet 8mm. black-and-white.

Filmed by Ronald Sinclair and Raymond Daum.

One of the most difficult subjects the amateur filmer can tackle is a comedy; all too often desire outstrips performance in either the original idea or its execution, and the result can be painfully unfunny. But "Nobby" is a very welcome exception to this rule: it has a good comedy idea, good gags, and is very well executed. It is a particularly good example of capable direction and cutting.

The possibilities offered by a mischievous small boy and a crotchety and unwelcome elderly guest are obvious. The makers of this film have used them to the full. While some of the gags may be a trifle obvious, they are—when handled with the snap shown in this picture—always laughable.

Aside from good material, the biggest secret of silent-picture comedy is "timing," both in action and in cutting. "Nobby" could serve as a model in this

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AMONG THE MOVIE CLUBS

CALLING CLUB SECRETARIES!

This department of THE AMERICAN CINEMATOGRAPHER is *your* department. We feel that there is a great deal to be gained all around by making these reports of club activities available to other clubs and to independent cine-filmers all over the country. To that end, we ask all you club secretaries to consider yourselves special reporters for THE AMERICAN CINEMATOGRAPHER with the assignment to "cover" the activities and meetings of your club. Send us those reports as quickly as possible after the event has happened—and make your report accurate and prompt. Wherever possible, we'd appreciate getting reports of meetings that have actually happened, rather than of those that are scheduled to happen in the future, so that none of us will be embarrassed by reading that something is going to happen at such-and-such a meeting, only to find later that some switch in schedule made the actual meeting very different. And please—remember that printers and editors wait for no man—so get your reports in for the next issue by not later than the 20th of the month.

The Editor.

Long Beach Studies Filters

A special feature of the April 2nd meeting of the Long Beach Cinema Club was 1600 feet of black and white and Kodachroma films taken by Miss Lois Elliott on a trip to Europe in 1938 and a trip around the world in 1937. A Club production picture, "Happy Landing," filmed by Bert Williamson, and a film sent down from Hollywood, titled, "The Honeymoon Is Over," were also shown.

The April 16th meeting was highlighted with a demonstration by William Stull, A.S.C., Editor of THE AMERICAN CINEMATOGRAPHER, on "Special Effects with Filters," which he illustrated with pictures. Also shown, were "Prize Winner," made in 1937 by J. Kinney Moore; "Mt. Zao" by Tsukamoto, and "Ritual of the Dead," by Richard H. Lyford. John Farnemen of the Western Instrument Comany talked on "How to Use a Meter," and exhibited a case showing both European and American made meters and their parts. New members accepted were C. E. Lay, Myrtle Adams, Dr. Harold B. Brook and Richard Carlyle. Following the meeting, refreshments were served.

RAYMOND FOSHOLDT, Secy-Treas.

Philadelphia Studies Screens

The Philadelphia Cinema Club needed a new projection screen. What should it be—beaded or half-tone? There was a lot of discussion and opinions. Those favoring a beaded screen were positive it gave a more brilliant projection, but the half tone devotees were not so sure.

So at the last club meeting, April 8th, a test was made with a MacBeth illuminometer to settle all arguments. Both screens were set up side by side and a 16mm. colored film was projected, overlapping both screens, from the same projector employing a 750-watt 110-volt lamp.

Before official results were announced, the popular vote was for the beaded screen, but the half-tone partisans pointed out that at close range or at bad angles their favorite was better illuminated and sharper.

The results from the illuminometer showed that when view along the direct axis, the illumination was 110% better in favor of the beaded screen, and at a 30-degree angle it still indicated 60% improvement. However, at a 45-degree angle, the half-tone screen surpassed the beaded job by 25%, and increased this lead to 33% at a 60-degree angle.

One strange and as yet unexplained phenomena was the change in focus and sharpness on the beaded screen, which occurred at an angle between 30 and 45 degrees. This was the point when to the eye the half-tone screen first began to appear brighter.

As most of the members prefer center room seats, the beaded screen won the vote.

The session was brought to a close with a showing of 8mm films. Mr. Harry E. Rilling exhibited 800 feet of World's Fair scenes, showing interesting views of the Great White Way, the Acquaside and Transportation. Mr. Wilmer D. Coles showed two short films, one on "A Day at the Shore" and the other, "Picnic in the Pines."

B. N. LEVENE, President.

L. A. 8mm. Has Contest

The April meeting of the Los Angeles 8mm. Club featured an uncut film contest in which there were 26 entries. Paul Cramer's "Never Again" captured First Prize, an Academy Spotlight; John E. Walter's "Boy Dates Girl" was second and received a roll of Kodachrome; Third Prize, a year's subscription to THE AMERICAN CINEMATOGRAPHER, went to M. R. Armstrong for "Search for Yebudi," and Claude Cadarette's "New Neighbor" captured Fourth Prize, a roll of pan film. These winning films are to be loaned for showing at the Annual Banquet of the Tri-City Cinema Club of Davenport, Ia., as a return for the loan of that Club's film on "Common Movie Errors," which was shown at the April meeting of the L. A. Club.

Three new members were admitted to the Club at this meeting. They were Frank W. Bishop, Jaye Reeves and Dr. Philip J. Tennis.

The meeting concluded with the showing of thirteen of the Contest entries.

BETTY BARNEY, Secretary.

Norse Christmas for St. Paul

At the meeting of the St. Paul Amateur Movie Makers, held April 1, was shown Mrs. O. N. Olsen's unusual 500-foot color film entitled "Christmas at Our House." The picture depicts the preparation of Norwegian foods and ends with the family in Norwegian costumes consuming the delicacies for their Christmas dinner. The work is beautifully done and is extremely instructive as well. The elaborateness of preparations for the holiday feast amazed those not acquainted with Norwegian customs. The film is almost certain to be in demand for showings throughout the Northwest since such a large part of the population in that area is of Scandinavian origin. The titles of the picture also demand special commendation. They are hand-lettered on air-brushed backgrounds and are done in a very appropriate and creditable manner.

AGNES MARX, Secretary.

Tri-City Has Varied Show

The Tri-City Cinema Club (Rock Island and Moline, Ill., and Davenport, Ia.) enjoyed a program of outstanding films at the April meeting. Highlights included "Isle of Orleans," 400-ft. 16mm., sound-on-disc, color, by Mr. and Mrs. F. R. Crowley, of Canada, a 1939 ACL Grand Prize winner; "Hummingbirds," 400-ft. 16mm., color by E. R. Hoff, of Freeport, Ill., who spent three years in the Colorado Rockies making this classic of bird life; "Exposure and Exposure-Meters," 400-ft. 16mm. black-and-white documentary from the Harmon Foundation, and "One Year in the Life of Two Boys," a personal domumentary film, 200-ft. 8mm., by John E. Hoffman, of Moline.

DR. ALBERT N. MUELLER, President.

Utah Amateur Movie Club

The Utah Amateur Movie Club's April meeting included "Basic Camera Technique," by Al. Morton; "I Have a Problem," by Clarence Tyndall, and the showing of the 1940 Contest Film by John Huefner.

TED GEURTS, Secretary.

Minneapolis Films Church Report

April meeting of the Minneapolis Cine Club scheduled showings of "Sport

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THE IDEA EXCHANGE

Portable Titler

Here is a portable title-board I've built for use with my 8mm. Bolex. It can be used for making all kinds of titles, but the purpose for which it was specially developed is making double-exposed and "spoken" titles in the field.

As can be seen from the picture, it consists of a sturdy bar, at one end of which is a suitable bracket to be screwed between the camera and tripod, while at the other is the title-board. The title-board can be of any convenient size according to the dimensions of the title-cards you prefer to use. The length of the supporting arm will naturally depend on the size of the title-card. You will notice a block is mounted on the inner end of this arm, so that it fits tightly against the front of the camera, to hold the titler in rigid alignment with the camera and lens.

I made this titler so that the title-easel can be folded down, as shown by the dotted lines, and pivoted out of lens-range, so that the title-board can be left on the camera while shooting other scenes.

This type of title-board allows me to shoot double-exposed titles with moving backgrounds right in the field, exposing first the background and then, after rewinding the film, the title, or vice-versa. Another and most important use I have for this titler is in making superimposed "spoken" titles as in my film "Three Wishes." With it I can shoot the action of the person speaking, then rewind the film, and then expose the title wording in close enough synchronization so that the words appear double-exposed in the shot as the speaker's lips move. I've found this a much easier method than taking all the action for a half or whole roll, and then trying to go back and re-expose the titles, trying to remember footage-counts and just what comes where.

EARL COCHRAN.

Micro-Movies

I have read with interest the article by Paul R. Nelson on Micro-Movies (January, 1941, issue) and venture to make a few observations. The beam-splitter prism he mentions seems to my mind an unnecessary and expensive component. Also it absorbs considerable light. Why not mount a small circular wafer slide glass in the microscope tube? For refinement it can be fixed to a knurled knob for exact rotation. It will give ample reflection for visual inspection, and pass a lot of light without much loss and practically no distortion.

And for general moviemaking use, why buy expensive snap-on supplementary lenses for ultra close-ups? Cheap spectacle-lenses will serve the same purpose, and can be lashed on with surgical tape.

I am sorry I cannot send diagrams or sketches, but that would mean a long and protracted negotiation with the censors!

J. P. J. CHAPMAN, A.R.P.S., F.R.S.A.
Bournemouth, England.

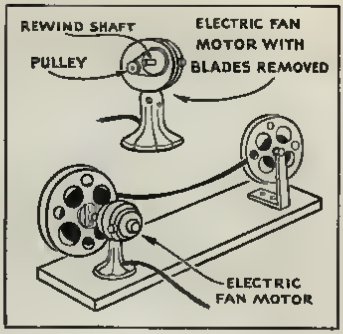
THE IDEA EXCHANGE is just what the name implies—the place where 16mm. and 8mm. cinefilmers can swap moviemaking ideas with the other fellow. The little improvised tricks you used to solve one of your cinemaking problems may be just the answer to something that's perplexing a fellow filmer—and one of his ideas may solve a problem for you.

To help out this exchange, THE AMERICAN CINEMATOGRAPHER invites you to send in descriptions of gadgets, tricks, shortcuts and methods you have used in any phase of home movie work—shooting, editing, titling, projecting, processing, and the like. If possible, send along a photograph or sketch to help make your description more clear to the other fellow. For every idea published in THE IDEA EXCHANGE, we'll give you two projection-reels and cans. Really unusual ideas will receive higher awards. When sending in your idea, let us know whether you shoot 8mm. or 16mm. to facilitate sending you the right equipment.

Power-driven Rewind

A major problem in cine-club meetings is that of getting the films rewound after they've been projected—and doing it quickly and without disturbance. To solve this problem I made myself a power-driven rewind which works so quickly that I can have a full 400-foot 16mm. reel rewound before the projectionist is through threading the next picture onto the projector. It was made almost entirely from scrap parts I had around the house, and the total cost was about a dollar and a quarter!

The motor is taken from a cheap electric fan of the sort you can buy in any cut-rate drug-store for a dollar. The



fan-blades and their guard are discarded, for all you want is the motor and its supporting pedestal which is usually just the right height to accommodate a 400-foot 16mm. reel.

In place of the fan-blades, fit a small pulley onto the motor-shaft. You can buy a stock pulley for only a few cents, or if you enjoy playing with a lathe, as I do, you can turn one out of any piece of scrap metal you have around your shop.

Next, provide a simple metal bracket to hold a second, larger pulley and the rewind spindle. You can often pick up complete the pulley-and-spindle assembly from a wrecked toy 16mm projector for this. Otherwise, you can use a stock pulley and fit it to a shaft suitably fitted to accept the reels—16mm. or 8mm. or both—which you use. I turned the shaft I use in my rewind from an ordinary ¾-inch bolt. The inner end of this shaft should be square, to fit the square opening on 16mm. reels, while the other end should be turned off round. If you want your rewind to be a neat, professional-looking job you can fit a bent spring or a spring-tensioned ball in the side of the spindle to hold the reel in place; but if you just want the gadget to work, simply drill a hole in the outer end of the shaft and slip a cotter-pin into it to hold the reel on.

If you want a fast rewind, have the pulley on this spindle about twice the diameter of the one on the motor-shaft. The drive can be effected by any convenient bit of belting. If you have a belt-driven projector, here's a use for which you can salvage bits of discarded projector-belts. Otherwise, you can do the way I do, and simply slip a couple of ordinary rubber-bands around the pulleys. They will work excellently, and can be replaced for practically no cost. You don't necessarily have to use this reduction-drive system, but it's better, as this gives more ample power

(Continued on Page 252)

...THE SHOWCASE...

"Blimp" For Cine-Special

Filling a long-felt want in the 16mm. sound field, the Auricon Division of the E. M. Berndt Corp., of Hollywood, announces a soundproof "blimp" for use when making direct-recorded sound-films with the Eastman Cine-Kodak Special. The "blimp" is a sound-proofed enclosure designed to make possible the operation of the camera and motor drive in the presence of a sound-recording microphone. The "blimp" prevents the operating noise of the camera from reaching the recording microphone.

The Auricon blimp is designed for easy access to the camera for lens adjustment and reloading. Camera film-magazines can be interchanged without removing the camera from the blimp. A special side window in the blimp allows checking of the film footage while the camera is in operation.

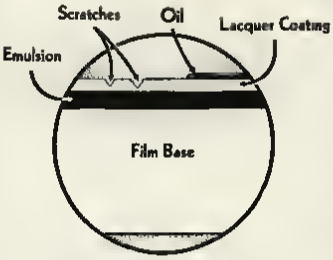
The window in front of the camera lens is hinged and may be dropped down for easy focusing or for changing lenses. A shallow lens-shade and window is used for the 15mm. wide-angle lens and the standard 1" lens. A deeper lens-shade and window is provided for use with the 2", 2½", 3", and 4" telephoto lenses. The two lens-shades are instantly interchangeable by means of a slip-pin hinge.

The blimp body is lined with rubber sound-absorbing material which is dust- and lint-free. The Cine-Special camera mounted on either an Auricon motor-drive or a B-M motor-drive, is supported inside the blimp on special Auricon molded-rubber cushions. These prevent camera-noise from reaching the blimp-case, yet support the camera and motor-drive for rock-steady pictures.

The blimp, empty, weighs 19 pounds. The Auricon motor-drive weighs 4 pounds and the Cine-Special camera 10 pounds, making a total of 33 pounds for the complete blimped camera as it rests on a tripod-head. This permits the use of a light-weight professional tripod, and permits easy handling of the entire outfit.

The Auricon blimp contains an optical system which permits using the Cine-Special "reflex finder" when the camera is in the blimp. A full frame, enlarged two diameters, is seen. Also available as accessory equipment is an outside control for the variable camera-shutter, as well as a follow-focus device brought out to a calibrated scale at the rear of the blimp.

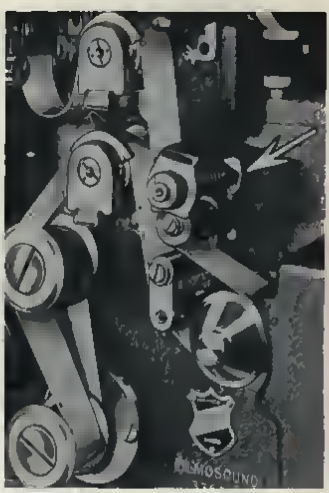
The Cine-Special camera finder which is carried as part of the camera lens-mount and used to follow the action while the picture is being taken, is also used when the camera is in the blimp. Two eyepieces are located at the rear of the blimp, and these line up with the finder-frame on the camera. One eyepiece is used when the 200-foot magazine is in position on the camera, the other eyepiece when a 100-foot magazine is in use. For special work, an external finder can be mounted outside the blimp if desired. The Kodak Optical Finder, the Berndt-Maurer large-field finder, or the Mitchell finder are all suitable for this application.



New Film Preservative

The new film-protecting lacquer treatment recently developed by engineers of the Eastman Kodak Company is now commercially available through the laboratories of the Calvin Co., Kansas City. This plant is stated to be one of the first in the country to install equipment for applying this coating to 16mm. film.

The new lacquer coat may be applied to both sides of the film, or to the emulsion-side only. The lacquer forms a thin, flexible coating over the surface of the film and this coating, instead of the delicate emulsion, receives the scratches, finger-prints and oil-spots which ordinarily cause film to appear old and worn after being projected several times, while its natural high-gloss surface makes oil-mottle and finger-prints practically undetectable. The lacquer is stated to be considerably more resistant to normal scratches and cinch-marking than the untreated emulsion, though in time, of course, even the lacquered surface becomes scratched. When this happens, however, the lacquer may be removed and a new coating applied, restoring the film to practically new condition.



Oscillatory Stabilizer For Filmosound

Just received from Bell & Howell is announcement of a new stabilizing device which is stated to make radical improvement in the quality of 16mm. sound. Known as the Oscillatory Stabilizer, it is held to remove all trace of "flutter" from the film's movement past the sound-scanning beam. The new stabilizer is interposed between the usual second sprocket and the sound drum, and operates on the principle that forces that are equal and opposing cancel each other. Thus, it is claimed, only a constant, even flow of film can reach the sound drum and the scanning-beam. The manufacturers claim that with this device Filmosound reproduction of music and the spoken word reaches the ear with a new fidelity. Practical users of projectors equipped with the new device have made equally glowing reports of the improvement in sound quality. The new Oscillatory Stabilizer, the makers state, is patented and is available only on Bell & Howell Filmosound projectors.

In addition, Bell & Howell announces that all Filmo 16mm. silent projectors are now being equipped with sprockets carrying teeth on one side only, so that 16mm. sound-films may be run on silent Filmo projectors, even though the sound is of course not reproduced. This is an important safety measure, for it eliminates the possibility of ruining valuable sound-films by attempting to project them for preview or other purposes on ordinary silent projectors.

(Continued on Page 252)

Fine Grain

(Continued from Page 211)

ing current production as I am of the improved results we are now putting on the screen. For this I feel endless credit is due my assistant, Ferdinand L. Eich, who worked out the many electrical, chemical, and engineering problems of the change, and to the experts from the sound and photographic departments who worked with us on the project. The many technical experts from the film-manufacturing companies have also played a very great part in making this advancement possible. They have worked beside us in every way, bringing out new and improved experimental emulsions until finally we had a product we could feel met our needs. I might point out in this connection that it is due to their work that one of the early objections to fine-grain positive has been overcome. This was the slight ivory tinge noticeable in the early film-types. This has been completely eliminated, and as far as visual color is concerned, there is today no difference between fine-grain and conventional prints on the screen.

"As a result of all this activity, every bit of printing of any sort done in our laboratory is now on fine-grain positive, including of course both sound and picture daily prints, and of course the light-tests, etc. The reaction of everyone on the lot has been one of favorable surprise at the noticeable improvement this change has made, not merely in the finer details of sound and picture quality only a technician might see, but in the sort of quality even non-technical people can see, hear and appreciate. We are sure, therefore, that as our first fine-grain release-prints reach the theatres, the public will also be pleasantly aware of our efforts to give them better pictures."

Sound Supervisor Loren L. Ryder is equally enthusiastic over the change. "There has already been a great deal said and written about the improvements made possible by fine-grain film," he says, "but I think it can be summed up very well by the simple statement that it is another step toward bringing to the public at large the same sort of sound and picture quality we in the studios get, but which considerations of print-quality, projection, and the like, have in many cases prevented the public from receiving.

"Fine-grain prints cannot, of course, offset the deficiencies of inadequate or obsolete sound or picture projection equipment. But they can at least improve the situation: a fine-grain print is immeasurably better than one made on conventional stock when both are reproduced on the best of equipment. When they are projected by inferior equipment, the fine-grain print will still stand out as the best, because it has better quality to start with.

"As has already been abundantly brought out, the use of fine-grain positive reduces ground-noise, giving us a wider and more natural volume-range. It also gives greatly improved high-frequency response, for regardless of whether variable-area or variable-density recording may be used, the finer grain-structure of the new film results in better resolving-power, with the result that the fine detail of the high-frequency modulations is reproduced more cleanly on the film, and accordingly is reproduced more clearly. This means a rounder and more natural quality to both sound and music, with improved intelligibility of dialog, and less distortion than has ever before been possible.

"These improvements are noticeable even when we use fine-grain film for only part of the sound department's purposes, as in making original recordings, dubbing prints and re-recorded negatives. But inevitably, if we use this improved stock for only these steps, and have to put the final result on a conventional release-print, we are gaining only part of the total possible advantage, for the characteristics of the old-type positive upon which the release print is made will cancel out a large proportion of the gain. Now that we can provide release-prints also made on fine-grain positive, however, the chain is complete and the gains made by using fine-grain emulsions in all the previous steps will be preserved and passed on to the theatre."

The use of fine grain positive has generally been considered as of advantage primarily to the sound component of a production, but its advantages from the pictorial viewpoint seem equally clear. Photographic Chief Roy Hunter, while withholding specific comment until he and his staff have had more extensive experience with the new stock, points out that an inherent feature of the fine-grain positive is that due to its finer grain-structure, it has improved resolving-power. This not only makes the finer details of the image more clearly defined, but also effectively adds to the apparent depth of field since it tends to remove from the picture a veil formerly cast overall by the positive grain, thus giving a sharper rendition of those parts of the image which were formerly accepted as inevitably out-of-focus.

Another feature of the use of fine-grain positive appears to be an impression of increased contrast, even though negative and print have been made to the same overall gamma previously used with conventional positive. Yet another change appears to be a generally smoother picture-image—one which on the screen appears cleaner and more uniform. In some instances this appears to give a cleaner and more attractive rendition of facial textures.

In general, as regards picture-quality and fine-grain positive, it may be surmised that this change is likely to call for minor changes in the established methods of some cinematographers—changes in lighting and diffusion technique, for example—but which, once grasped, as they will be, should fit very well with the modern trend of cinematography toward greater crispness, focal depth and realism.

A number of experts, at Paramount and elsewhere, are also inclined to predict that this latest improvement in emulsion-making may very probably be followed next by improvements in negative emulsions which will give them a finer grain-structure. Hitherto, they point out, it has been generally recognized that the grain-structure of production negative films was finer than could be reproduced with conventional, coarse-grained positive used as the printing medium. Now, with fine-grain positive, it becomes evident that the remaining grain-effect visible on the screen is that of the negative itself. This, then, should be the next point of attack; already there are finer-grained, though slower, emulsions made for special-effects and exterior use, and it does not seem at all unlikely that finer-grained production negative types may follow, now that the need for them is being made more evident.

Finer-grained negative-processing might also be a solution, though the majority of studio laboratory experts are skeptical on this point. It is generally admitted that finer-grained negative development than is now customary is technically possible. the question is, however, if it can be made commercially so, in view of the shorter life and longer developing-time characteristic of most of these agents.

It is clear, however, that today's advances in the use of fine-grain positive emulsions is not only an important forward step in itself, but a very probable starting-point for future improvements in picture-negative emulsions and processing methods. **END**

Infra Red

(Continued from Page 214)

the camera-ship flew above the other plane; in other scenes, and of course for making the background-plates, the camera-ship "hedge-hopped" at the same level as the other.

In addition to furnishing some decidedly exciting moments, these shots offered something of a photographic question, as well, as to how these varicolored backgrounds would photograph in infra-red. Quite satisfactorily, we found out as we viewed the rushes—but that by no means saved us from wondering until we saw the results on the screen! Fortunately, as I have mentioned already, I had chosen Eastman "Pan-K" for the task, and the brilliantly-defined contrasts characteristic of this film proved the precise answer to the problem. We got just the right softness to make a convincing night-effect but yet retained the snap and color-separation which made the light-colored ship and its constantly-changing, many-colored background stand well apart—almost stereoscopically so at times. As a matter of fact, the results were so satisfactory

RUDY MATÉ, A.S.C.

Director of Photography

"THAT HAMILTON WOMAN"

Alex Korda's Production

The popular choice of the month
HOLLYWOOD REPORTER
PREVIEW POLL
For
BEST PHOTOGRAPHY—

Up the Ladder—

VIVIEN LEIGH
RUDY MATÉ
ALEX KORDA

At the camera—right running—
JIMMY MURRAY
2nd Assistant Cameraman
BURNETT GUFFEY
Operative Cameraman
CLIFF KING
Assistant Cameraman

Negative Processing
Consolidated Film
Laboratories

EASTMAN FILMS
BRULATOUR SERVICE

that I used the same stock, though with fuller exposure and lighter filtering, for some of the Death Valley day-effect scenes, as well.

I can't help mentioning in closing that until you've learned some of the queer little individual habits and preferences of infra-red emulsions generally, you're likely to get a few rude jolts as you view your rushes in the projection-room. I'll never forget my embarrassment, for example, when I first viewed some of my very first infra-red air shots, made on the original DuPont "Infra-D." The script called for a night-effect shot of a plane, lost above the clouds over the ocean. We picked a nice, hazy day, climbed about 10,000 feet and—just to be on the safe side—flew down the coast to Oceanside some 75 miles from Los Angeles. When we made the shot, we couldn't see anything but plane, sky and haze, so we went back to the studio well pleased. Picture how we felt the next morning, though, when we found the infra-red film had very efficiently penetrated that haze, and on the screen our "lost" plane had a beautiful background which included an excellent panorama of the city of Long Beach and its Signal Hill oil field, some 60-odd miles from the camera!

Another and more recent embarrassment came on another somewhat similar assignment when we were to show a plane flying through the broken tops of a puffy cloud-bank—intermittently clearly seen and hidden in the cloud. We made the shot as per specification (I believe we were using Agfa's Infra-Red negative) but—on the screen, believe it or not, the infra-red emulsion penetrated the clouds so over-well that the plane was actually more clearly visible when it was in the cloud than when it was in the open! For once, modern infra-red film proved itself too good! END

"Oscarettes"

(Continued from Page 217)

action production still class for a scene from Warner Bros.' "The Sea Hawk." While this shot is pictorially effective and compositionally excellent, we again question the selection of the judges in this category, since the shot appears to us to be a miniature.

Bert Six, also of Warner Bros., was the runner-up in the action still (any type) group, with an amusing shot of Humphrey Bogart and "Zero" in "High Sierra"—and one which is an excellent example of real skill in speed-photography.

Runner-up in the fashion still classification was Frank Powolny, of 20th Century-Fox, for a still of Brenda Joyce. This, again, illustrates the qualities of composition, textural value and definition which these shots demand.

The final certificate of merit went to Elmer Fryer, of Warner Bros., for a distinctly unusual production still from "The Sea Hawk."

These prints were the winners from a field of more than 3600 individual prints, entered by 58 studio still photographers. More than 500 of the top-ranking entries were hung during the public exhibition in Hollywood, and will, it is stated, travel during the coming year to camera clubs, museums, art schools, etc., throughout this country and South America.

END.

Fred Jackman

(Continued from Page 218)

creasing pressure of production activity and responsibility confines most of us more than ever to the studios in which we may be at work. Yet the technical advances constantly being made in the materials, equipment and methods with which we work demand increased attention from cinematographers individually and collectively. There are, too, many unsolved technical problems, such as those relating to the best utilization of modern emulsions, coated lenses, color photography, the professional use of 16mm., and the like, to say nothing of such coordinated fields as set-design, make-up, and the rest, which can only reach a final solution through the co-operation of all of the industry's Directors of Photography.

"Therefore, I look forward to greater activity in this direction by the Society's research and other committees and by the Society itself, both in study and discussion among ourselves, and in collaboration with the manufacturers and with other groups within the industry, such as the Directors, Art Directors, Make-up Artists, Laboratory Engineers, and so on.

"Yet another field in which the A.S.C., while already active, can and will become increasingly so is in collaboration with the industry's efforts to further the National Defense Effort. Many members of the A.S.C. are already active in the production of training films for the military services; others are active in yet other highly important Government Services, while still others are actively engaged in the organization of specialized photographic units for service in an emergency with the Army, Navy, Air Corps, etc. We of the A.S.C. cannot and do not forget that our organization is the *American* Society of Cinematographers, and the privileges and responsibilities that implies today.

"Finally, I want to pay tribute to the outstanding group of men the Society's membership have elected to serve them on the Board of Governors, and to the particularly capable officers selected to serve with me during the coming year. Their names include some of the unquestionably outstanding members of the profession, and some, too, not so notable or fortunate. But all of them are men in whose integrity, sincerity and ability the membership can place implicit trust, assured that the A.S.C. is not dominated by any individual or group, but is conducted by and for cinematographers, for the benefit of the camera profession and every man in it. Headed by such a group, and assured of the loyalty and support of its members, we can say with confidence that notwithstanding the many notable achievement and successes of the past twenty-three years, the greatest days of the A.S.C. are still ahead of it!" END.

First Art Director

(Continued from Page 219)

of paper, the director made a crude diagram of the arrangement of doors and windows he required. The sketch was given the carpenter who then assembled flats accordingly, and painted or wallpapered them more or less suitably. Furniture was painted on the flats, chairs, tables lamps and all. There was no perspective in these sets, and the movement of actors was definitely restricted. They paraded in front of the backdrops, even more limited than on the stage.

Nor was the photographer trusted in those days. His camera was nailed to the floor, so as to insure a proper focus upon the actors.

Buckland was faced by a terrific problem. As a co-worker, he was aware of Belasco's wizardry and dramatic instincts. He was accustomed to settings that heightened the drama, and to its most effective expression through lighting effects. The Belasco properties that Lasky owned included "Madame Butterfly," "The Darling of the Gods," "Rose of the Rancho," "The Warrens of Virginia," "Mme. DuBarry," "Adrea," "Sweet Kitty Bellairs," "The Girl of the Golden West" and "The Music Master." To produce these plays in direct daylight was to sacrifice everything in mood and atmosphere that had made them successes.

The Kleigl brothers of New York had been the electricians for Belasco in the theatre. They had assisted Buckland in working out lighting effects, and in the process, had developed an arc spotlight they called the "Kleig light." After a long discussion with experienced two-reel directors who thought artificial lighting impossible, Buckland was "permitted" to send to New York for Kleig lights. He received exactly two.

While Buckland waited for these actinic carbon lights, he launched a one-man campaign to increase the size and scope of motion picture sets. He argued that even if everything seen on the screen were not in the sharpest focus, larger rooms dressed with real furniture lent an air of reality impossible to obtain with flats. His arguments sounded interesting, but it was not until the Kleig lights he had ordered—both of them—arrived in Hollywood that he was able to prove his contentions.

Those little lights did valiant duty, were in use almost constantly at the old Lasky studio on Vine and Selma. With the release of Cecil DeMille's first important picture, "The Squaw Man," the public began to take seriously this upstart industry, to hail it as a new dra-

NEW BEAUTY

SUPERB photography distinguishes modern screen productions. Dramatic lighting and interesting camera angles receive stimulating support from the high quality and unvarying uniformity of Eastman negative films—each an expert in its field. Eastman Kodak Company, Rochester, N. Y.

J. E. BRULATOUR, INC., *Distributors*

Fort Lee Chicago Hollywood

PLUS-X
for general studio use

SUPER-XX
when little light is available

BACKGROUND-X
for backgrounds and general exterior work

EASTMAN NEGATIVE FILMS

matic medium that might someday be an "Art."

No need to burden readers with the details of the advancements that followed But we do believe that cinematographers should know about Wilfred Buckland who pioneered the craft of art direction and influenced the course of a great industry with a pair of Klieg lights END.

Photography of the Month

(Continued from Page 223)

THE LADY FROM CHEYENNE

Universal Production.

Director of Photography: **Milton Krasner, A.S.C.**

After a long series of rather unimportant program films, this Frank Lloyd production is cinematographer Krasner's first essay into what might be called "big time" A-production camerawork. Paradoxically, "The Lady from Cheyenne" has very little to offer Krasner, yet she offers much indeed, and he responds in distinguished style.

The production in itself—a "glorified western" played throughout for comedy—certainly offers Krasner little field for his talents The sets are largely western shacks of the '70s, with which no cinematographer could do anything. The exteriors are drab prairies, with none of the spectacular locations or action of the bona-fide western.

But the star of "The Lady from Cheyenne" is Lorette Young, one of our top-ranking "glamor girls" who even in a comedy-slanted western must be kept looking her glamorous best. And Krasner does just that. In fact, we've seen Miss Young look far less effective in more pretentious pictures photographed by more publicized glamor-lensers than Krasner So in spite of the many other photographically disappointing aspects this assignment presented, we'd say cinematographer Krasner has acquitted himself more than ordinarily well. And we'd advise Miss Young to ask for him next time she makes a picture He does right well by her!

WASHINGTON MELODRAMA

MGM Production.

Director of Photography: **Harold Rosson, A.S.C.**

Hal Rosson, A.S.C., must be a busy man. It seems as though half the MGM pictures we've seen previewed of late have come from his camera—and very excellently, too, thank you. "Washington Melodrama" is the latest, and while it is an unpretentious little piece, it is most capably handled throughout Personally, we thought the water ballet sequence far superior to all of "Ziegfeld Girl's" interminable super-production numbers. It's a pictorial delight, well worth the price of admission alone. And the rest of the production is well up to Rosson's capable standard

REACHING FOR THE SUN

Paramount Production.

Director of Photography: **William C. Mellor, A.S.C**

Process Photography by: **Farciot Edouart, A.S.C.**

Second Unit Director of Photography: **Dewey Wrigley, A.S.C.**

"Reaching for the Sun" owes its being in more ways than one to the three A.S.C. members credited, for it is a production which could not have been made without the aid of skilled second-unit and special-process specialists. Thanks to their contributions, it is an unusual evening's entertainment

On the production side, Director of Photography Mellor has done a very capable job, handicapped as he is throughout the picture by rough, glamorless sets and a cast composed largely of "he-man" characters He distinguishes himself in his treatment of feminine star Ellen Drew, who in "Reaching for the Sun" is photographed more attractively than we have ever seen her appear. Someone—it may be Mellor—has also coached her out of some distinctly unpleasant mannerisms, notable among which are some peculiar mouthings she has always previously had when talking and smiling Without them, and with Mellor's sympathetic camera-treatment, she begins to reach the screen as the glamor-girl Paramount's publicists exploit her as

Farciot Edouart's special-process work is a basically important part of this production It was manifestly impractical to take a complete studio troupe to Detroit to film scenes in a major auto-factory, and equally impractical to build extensive sets representing that factory in the studio Edouart's process work bridged the gap—and did it so capably it is hard to tell where Wrigley's Detroit-made atmospheric shots leave off and the studio-made scenes begin. As a matter of fact, less than 60 feet of assembly-line was constructed in the studio· the factory was put behind it and around it by Edouart's process-projection staff, frequently employing process-screens up to 35 or 40 feet in width, and Paramount's super-powered triple head process projector Without this, the picture could hardly have been made. As it stands—and by no means forgetting Wrigley's capable work in the eastern factories and foundries—"Reaching for the Sun" is a convincing picture, with one of the most impressive of thrill-climaxes where hero and heavy fight it out with a 50-ton manipulator and a 40-ton crane.

Duplicating this manipulator and other heavy machinery for close shots was an unusual assignment for art-directors Hans Dreier and Earl Hedrick, and one which they handle brilliantly.

"Majorette Productions."

Photographed by **Jas. B. Shackleford, A.S.C. and Richard Fryer, A.S.C**

We recently had the pleasure of previewing a program of short-short subjects, made for the 16mm. coin-in-the-slot field by Majorette Productions and photographed by James B. Shackleford, A.S.C., and Richard Fryer, A.S.C. For some time we've held the idea that this so-called "juke-box" field could lead to important developments in 16 mm , and it was gratifying to see what these two A S.C. members were able to do in 16mm. monochrome and color. The results were technically excellent both as regards photography and sound But what seems particularly interesting was that the makers of these three-minute musicals seem to be developing a definitely new technique, tailored specially to fit the requirements of their specialized field, rather than borrowing, as has so often been the case with films of this type, from either the stage, radio or slower-paced feature production methods. It will bear watching.

THE GREAT AMERICAN BROADCAST

20th Century-Fox Production.

Directors of Photography· **Leon Shamroy, A.S.C., and Peverell Marley, A.S.C.**

Expertly photographed by two of the industry's leading cinematographers, "The Great American Broadcast" is played too much for fast-paced comedy to offer its directors of photography particularly outstanding opportunities. The production offers several interesting technical points, however. It was, for example, photographed entirely with 20th Century-Fox's new coated "Baltar" lenses, and it gives several excellent examples of the increased depth and naturalness possible with these objectives even at the moderately reduced apertures (averaging f:3.5) used at this studio. The depth carried in the cafe sequence, in which the principals hold a post-mortem after their first dismally unsuccessful broadcast, is typical of the new trend in camerawork. It is infinitely preferable to the shallow-field visual effect obtained with conventional lenses and methods.

The sequence built around the Dempsey-Willard fight is also of photographic interest, especially as it appears that films of the actual fight are used. The special-effects laboratory has performed a most interesting piece of trick printing if this is the case, since these shots must necessarily have been made at the old silent-picture speed of 1 frames per second, and re-printed so skillfully that when projected at today's 24-frame sound-speed they do not appear either sped-up or jerky.

THE WAGONS ROLL AT NIGHT

Warner Bros. Production.

Director of Photography: **Sid Hickox, A.S.C.**

Special Effects· **Byron Haskin, A.S.C. and H. F. Koenekamp, A.S.C.**

This picturization of carnival life is richly atmospheric, not only dramatically, but photographically as well. Sid Hickox, A.S.C., has done an unusually deft job of capturing the atmosphere of oh film's locale. He makes it pictorial throughout, without yielding to the temptation to overemphasize the pictorial at the expense of the realism which is the necessarily dominant note of the production.

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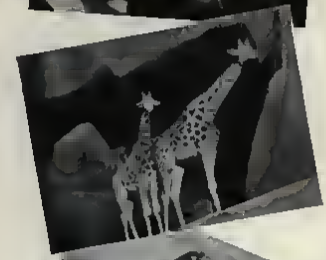

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SUPER-XX. This, of course, is the speed film, especially suited for movies indoors by artificial light or outdoors in poor light Excellent general quality in addition to great speed 200-ft roll (Rochester only) $13 50, 100-ft roll, $6 75, 50-ft magazine, $4, 50-ft roll $3 75

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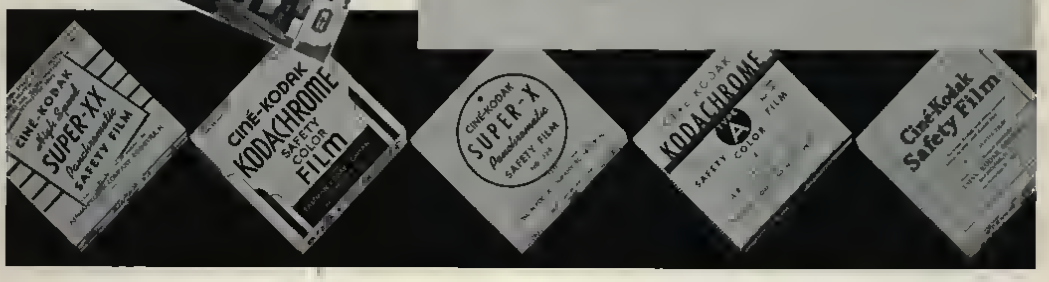

Meters

(Continued from Page 224)

very helpful tricks, too. For example, it can automatically calculate filter-factors and filtered exposures for you. If you know the correct filter-factor for the filter you're using and the film you're using it on, all you have to do is divide the meter's film-speed setting by the filter's multiplying factor, and re-set the meter's speed setting accordingly. Then take your readings in the usual way, and you'll get the right exposure every time. Suppose, for illustration, you were using a film with a daylight speed-rating of 32, and you were employing a filter with a factor of two. Just divide the film-speed, 32, by the filter-factor, 2, and the result is 16. Set your meter for a film-speed of 16, and your filtered exposures will come out right.

The same trick will simplify exposure when you're shooting slow-motion. Just divide your film-speed by the number of times normal your slow-motion camera-speed represents in comparison to the normal 16 frames per second. For example, still using a film rated at 32, suppose we want to shoot at 64-frame speed. This is four times the normal 16-frame silent speed. So divide the 32 film-speed rating by 4, and you'll have 8. Re-set the meter's calculator for a film-speed of 8, and take your readings normally, secure in the confidence your slow-motion shots will be correctly exposed.

You can turn this trick around backwards, too, when you're shooting at camera-speeds *below* normal. In this case, of course, you multiply instead of divide; for instance, shooting at 8-frame speed instead of 16, you're shooting at half normal speed, and each frame is getting twice normal exposure. So set your meter's speed-rating for 64 instead of the 32 you'd use normally on the same film, and again your exposure will correct itself automatically.

Finally, there's the matter of *normal* film-speed ratings. Too few of us realize that the speeds as indicated on the meter manufacturers' film-speed charts are intended as a guide, rather than as a completely accurate figure. They should be modified according to the way you personally use your meter, and sometimes according to the meter itself. In practice, therefore, take the published speed-rating of any film as only a guide. If you don't get the results you want using that particular speed-rating, try a different meter-setting — one point *under* the published speed of your shots consistently tend toward underexposure; one point *over* it if the tendency is toward overexposure. You can vary things even farther if necessary.

In the same way, sometimes using a different meter, or a different model of the same make of meter, you may find it beneficial to modify the speed setting similarly. I have a friend who discovered that when he changed to a new Weston "Master," after many years of using one of the older, wider-angled types, he had a tendency toward underexposure — slight, but enough to bother him. He cured the trouble by the simple trick of using a speed-setting one and sometimes two points below the generally published rating—6 instead of the usual 8 for daylight Kodachrome, and so on. A bit unconventional, perhaps, if you're a great believer in the infallibility of the printed rule—but it got him consistently satisfactory exposures! And isn't that what we're all after, anyway? END.

Filters

(Continued from Page 225)

turned the sky black also turned her dress white!

And filters can do strange things to faces. For example, if you have to photograph a pretty girl with freckles, or perhaps with too deep a sun-tan, a yellow filter, or even an orange one, will improve things a lot, wiping off the freckles and lightening up the tan amazingly.

On the other hand, you'd better watch the heavier filters when you're making close shots of the ladies. The same filtering action that washes out the freckles can also lighten up make-up, and especially lipstick, amazingly. And a red filter will turn the average girl's lip-make-up completely white, so that it looks as though she had no make-up at all on!

One of the most important things in filtering is consistency. The professional cinematographer never allows himself to use filters indiscriminately. Instead, he considers each scene in relation to those with which it is to be cut to make up the sequence. Therefore we seldom see a longshot heavily over-filtered, with black sky, etc., if it is to be cut in with closer shots which, by reason of the players and their facial rendition, cannot be filtered so heavily. Instead, the professional tries to figure out just how easily he can filter his close-ups, and then coordinates the filtering of the other scenes with this. However, he can and often does filter the scenes in which the people are farther from the camera more heavily than he would the closer shots.

There are, of course, certain exceptions to this. For one, there is the matter of making extreme long-shots where you want to penetrate distant haze. This almost invariably demands heavy filters —usually the deeper red ones. The same is true, too, of night-effects made outdoors with filters. These depend for their effect on the overcorrected effect, and so have to be made that way. In close shots of people, special make-up is used, with the lip-rouge, particularly, of a slightly blue-red tone, so that the filter-action won't wash out the lips.

The professional, when he makes night-effects, has the advantage of being able to use special infra-red sensitive film. The amateur seldom has this film available. But in either 16mm. or 8mm. night-effects can be made quite satisfactorily by using a heavy red filter and then underexposing. Even more satisfactory night-effects can be made by combining a light red filter with a green one; this, in fact, is a favorite filter-combination of many professionals when making night-effects even today. The combination gives you the dark sky, and yet at the same time gives a softer effect than is possible with a red filter alone. In using some types of reversal film which are processed with an automatic photoelectric control you will have to underexpose much more for night-effects, by the way, than you do with films that don't have this automatic compensation.

Night-effects in Kodachrome, by the way, are very easy: simply use Type A without the usual pinkish daylight compensating filter, and underexpose. If you want deep-blue skies, simply add a Polascreen.

There is one group of filters which the professional uses, but which are almost unknown to the amateur, yet which can be very useful. These are the Neutral Density filters. They are colorless gray filters, which hold back light-rays of all colors uniformly, and, being colorless, have no effect whatsoever on color-rendition. They have two uses. For one thing, naturally, they are invaluable in controlling exposure in very bright light, or with some of today's super-fast films such as Super-XX or Agfa's Triple-S Pan reversal film, which have speed-ratings of Weston 100 or more to daylight. Often you will find your meter tells you that for a normal exterior shot with these films, the correct exposure is around *f*:32 or smaller, and most 16mm and 8mm. camera lenses don't close to apertures smaller than *f*:16 or perhaps *f*:22. But if you put on a 100 Neutral Density filter, which has a factor of 10 for all films, your exposure comes up to *f*:11.

But the Neutrals are even more valuable in controlling excessive contrast and glare. They will soften extreme contrasts in lighting and scene-brightness, as, for example, shots at the beach in which you have a foreground of brilliantly sunlit white sand, or, for that matter, white snow, rocks, concrete, or the like, or similar glare from large white walls, and so on. For this purpose, and for softening the effects of contrasty illumination, contrasty film, and the like, the Neutrals are unexcelled, and can be of even greater service to the amateur filmar than to his professional brother.

Finally, remember one thing: that color-filters work well only when they have clean colors to work on. One of the most common uses of filters is in darkening skies—and no filter will darken a hazy, blue-gray sky. Neither will they do it shooting too close toward the sun, for the scattered light from the sun tends also to make the sky less clearly blue. Correct exposure, too, has a tremendous bearing on a filter's action. Overexposure lessens the effect, while correct exposure, and exposure that is perhaps just a trifle on the low side, will accentuate it.

Altitude, too, has much to do with

Left—Trick Falls
Center—Chief Last Star and Son, Flying Higher
Below—Lake Josephine and the Garden Wall

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filter-action. As you climb into the mountains, you will find that altitude and atmospheric conditions, together with the thinner, clearer air of the higher altitudes, tends to accentuate filter-action, so that any filter will produce a much more marked effect than it would under otherwise similar conditions at lower altitudes. In fact, when you are in high mountains, you can often get effects with yellow filters which are fully as striking as those you would normally get with a red one. END.

I Make a Documentary

(Continued from Page 227)

the people trudge along away from you.

You should have your own transportation ready so that you can push on ahead to the top of the trail for a shot as some of the people come into the settlement of Bottom.

Bottom is the seat of government for Saba. It is situated down in the bottom of an extinct volcano crater. To get a comprehensive view of Bottom, climb up on the Shoe, a high pinnacle on the ridge above. From here you look right down into the crater and see the break in the rim through which molten lava once flowed into the sea. The trail from the landing to the settlement follows this lava course as the way of least resistance.

Saba is seared with hard trails. Sabans walk and climb wherever they go—from house to house, to church, school, the store, post office or from their homes to the farm plots or cow pastures. There are no wheeled vehicles on Saba. A few donkeys help carry the loads but the owners have to spend a lot of time packing feed on their own heads to feed the donkeys! Several horses are shared by the government officials, the schoolteacher and the doctor.

When the doctor goes out on a call, it is usually in response to a request brought by a fleet-footed boy who has raced across the country, up and down, to bring the message. The doctor mounts his horse and trots off with his boy running beside him at the same pace carrying the doctor's bag. This is a splendid chance for a dramatic sequence having all the elements to tell a forceful story of life and struggles on the Rock.

Saba is a friendly island. Even its houses, from behind flower-lined walks and fences, have a pleasant look. They are neat, comfortably furnished, small but adequate, and always seem to be freshly painted—inside and out.

Along the streets of Bottom you can pick up all kinds of shots illustrating the simplicity of government administration and daily life of the Sabans. The governor, a democratic person, walks to the office from his mansion (the only house in Saba with electric lights), nodding a friendly greeting or pausing for a chat with fellow citizens. At the police station an officer on duty faithfully strikes the hours on a crude bell. In late afternoon this same officer prepares fourteen gasoline lanterns which an old darky takes out and hangs on the street lamp posts. They come down at nine, as most people are in bed by that hour.

Births, weddings, birthdays and deaths come in Saba as elsewhere. Try to film a birthday greeting from one neighbor to another. Special trays with sweets and flowers are delivered by a servant who proudly conveys the best wishes of her mistress. The servants from several houses like to assemble and descend upon the lucky house in a body.

The people in Saba are extremely polite and not at all curious, although they are eager and grateful for the chance to chat with any strangers. They will gladly pose or help you to make pictures that will show the world how Saba lives. In one yard may be an old lady grinding guinea corn or a group making cassava bread. Next door a family will be churning ice cream with ice brought from St. Kitts, 38 miles away, or children playing with dolls and home-made wagons. Around the corner a man may be building a stout boat. Without exception they can tell you of relatives in the United States or of their own sojourn there.

Years ago Saban men realized the impossibility of making money on the Rock and many went away to earn a living in the outside world. They became famous as seamen, and even today many American ships have captains, mates and boatswains from Saba, while many other Sabans are harbor-masters along the northern-hemisphere waterways. Today the young men are still going away, but due to the change in the United States labor and maritime laws, this field is closed to them and they now go to the oil fields of Netherlands, Curaçao and Aruba.

There's a popular fallacy about Saba. It was told that years ago schooners were built on top of the rock and then lowered by ropes down over the cliffs to the sea. If schooners were ever built on Saba, they were built down on the beach. The Dutch are too clever and efficient to haul heavy timbers up tortuous trails to the top and then see the result of their labors smashed to bits in the pounding surf when they attempted to launch it.

But the completion of a small boat on Saba is worth filming. The boat is proudly painted and named by the owner. The whole town soon knows of the launching. Everyone gathers to help and to enjoy the event. About twenty strong man gather around; picking up the boat bodily, they set out with an even swing towards the sea. They always go through the village, even though it is out of their way. The fences, sidewalks and porches are lined with people, mostly women and children, to watch the boat pass by. All kinds of angles are available here. Set up in the boat and you will have a novel trucking shot as your camera moves along and interesting personalities come into view behind the faces of the men who are carrying the boat.

Today it is possible for a boat to be carried all the way down to the water over a wide, well-made trail. Years ago they made shortcuts across fields and down steep ravines using ropes when the going was too difficult. For pictorial re-enactment there's no reason why you shouldn't make these short-cut scenes today as they are spectacular and afford many chances for dramatic angles.

When Sabans want to set an anchoring stake, they take a hard wooden log, sharpen its end and drive it into the ground. Two men raise a large flat rock above their heads then let go, repeating this action like a human pile-driver until the stake is set solidly. A rope is tied to the boat, a hitch taken on the stake, and as a man with a steady hand and keen eye eases away, the boat is lowered down the cliff. Some go below to steady her while another takes position on the ridge to signal orders.

This is a sequence which will give you the chance to make all kinds of cut-in shots, effective long-shots and angles. After the boat has reached safety on the shore, the men come down. All hands take off their shoes, roll up trousers, gather around the boat and push her into the sea. They wave their hats and cheer as she rides the waves like a true Saba craft. Your final shot is then only waiting for you to grab.

Most of the little bits of farm land on Saba have been handed down from generation to generation. They are high up on the slopes of the mountain above the settlement, where it is cool and the dew is heavy. Each little plot represents endless back-breaking toil in clearing off the rocks and dense, tough brush. The rocks have been formed into stout, well-defined fences. Old men and boys do most of the farming. They are up at three a.m. to do the chores around the house, then, after breakfast, they start out. Always they lead behind them the family cow, a few sheep or goats and sometimes a donkey. The way up is long and hard, over rocks worn smooth with use. They don't even stop to rest: they are used to it, as it is their life day after day.

At the family plot they first stake out the livestock to graze and then turn to for a long day of toil, hand-cultivating rows of vegetables that zig-zag between huge boulders too heavy to move. Then they gather firewood and enormous loads of fresh grass and weeds which they carry on their heads back to their homes.

It is almost nightfall when these men reach home, and after the chores and evening meal most folks are ready for bed and rest until three the next morning.

If you can follow one of these men to the farm and right along as he works, you won't have to stage anything but can get effective shots of life as it really is on Saba.

Saba girls are not as ruddy as the men but their complexions are fair and healthy looking. They spend most of their time indoors. From childhood they learn to do fancy Spanish drawn work and depend upon sales of it through the mails as their only means of livelihood. They soon become expert, sewing in all their leisure hours from house work. With the proceeds of their sales they clothe themselves in modish outfits copied from American fashion magazines. Some support the family also. Often a group of girls and women will meet at one house for a sewing-bee to exchange news and have a cup of tea.

If you select a house with a balcony that overlooks a settlement, you can arrange and film one of these sewing bees. This is a splendid chance to make natural close-ups of the girls and also their work as deft hands draw a thread and make a stitch. A telephoto lens is valuable here. You can find the best locations for this sequence over at Windward Side. It is just the opportunity for you to feature close-ups of these girls of Saba so as to emphasize their hair arrangement, dress and faces.

While the seat of government is in Bottom, the center of population and social activity is certainly at Windward Side. It is larger than the settlement at Bottom. There are three principal stores here where the inhabitants get the necessities of life which are brought in from the outside. There are more houses, and the air is cooler and more inducive to farming. There is a bulletin-board in the center of the village, where the one trail crosses the other, which everyone must pass. Each day the policeman posts the official news of the island and religiously marks down on a slate the money used in exchange in dollars, guilders, francs and pounds. It is hard to understand why as there is no such thing as trading in world currencies, stocks or bonds in Saba, but the people like it and never fail to glance at the board as they pass.

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The shots to be made here are general views of the policeman, close-up of the slate as he marks down the news and rates, full view of posting the slate, general view group of Sabans around the bulletin-board and close-ups of the men looking at it.

The first settlers of Saba did not have cisterns to catch the rain water as they do today. They packed all of their water on their heads from a spring two thousand feet down a steep, rugged trail to sea level. Today Spring Bay is a favorite picnic spot. All you need do is mention "picnic" and you can get an enthusiastic group ready. The same girls who seemed like delicate hot-house flowers eagerly make up the party. They all have slacks, sweaters, peasant scarfs, big hats, walking shoes, culottes and bathing suits tucked away for such occasions.

They know how to prepare the lunch too. Alberta, the faithful negro servant who takes care of the Government Guest House, goes ahead with the supplies carried on the heads of several men. They take iron pots, tinware, bottled soft drinks, a baked ham, chicken, home made cakes, pies and tinned fruit, candy and ice. When the girls come out of the house ready to go, they look like any holiday group of girls in the United States. After you start, it will not be long before you feel as though you are

the hot-house flower as you try to keep up with these girls who negotiate the trail like mountain goats!

The trip down will give you a lot of set-ups to show again the character of Saba's terrain—rocky, dense and almost perpendicular. You will certainly see the possibilities of shots looking down, showing Spring Bay, crescent-shaped, white-fringed, and set in between rocky hills. Down at the bay, there's no candy beach. Instead the half mile long, relatively flat, narrow strip is studded with boulders ranging in size from bowling balls to tank cars.

The foaming surf pounds the rocks relentlessly. The chicken stew will be tasty and everyone's appetite ravenous. If you are a true documentarian you will put your plate aside and get to the task of getting the spirit of the picnic on film—saving your epicurean talents for afterward.

After a rest in the scant shade of boulders or under low bushes, the party will be ready for the water. Swimming is beyond question, but if it is for the sake of Saba, the girls are game to try. If the men could negotiate the long trail with loads of water on their heads to supply life's necessities, then Saba girls are willing to do their part for movies today. The way back is longer and steeper and steeper and it will be dark before you are in the warm, homelike atmosphere of the settlement.

There are no hotels or boarding houses on Saba but there is a Government Guest House equipped with three bed rooms, a parlor, dining room, bath and kitchen containing a kerosene refrigerator. Linen is supplied and you pay for the laundering. Alberta, the housekeeper, will look after everything for a small fee of fifty cents per person per day. She buys your groceries economically if your tastes are not too elaborate, and constantly entertains you with harmless gossip of the people of Saba and the guests she has cared for previously.

Saba is only about four miles square. The people all speak English and have an inherent admiration for things and persons American. While their days are full, life has little variety and they are ever ready to visit with and help an outsider who comes to do Saba some good. I know of no easier or better place to make a documentary film.

The underlying theme for a travelogue film of Saba should be one that is as old as time—life on a spot of earth where a people find family interest the controlling factor that guides their toil, pleasures and reverence from early morn till night. END

Contest Films

(Continued from Page 228)

mittently to gain audience appeal.

If your trip covers two or more spots of interest, it is more to your advantage to enter the film of each location as a separate entry, provided that you have completely covered each location. As an example, you may actually gain more points by entering your Yellowstone scenes separately from your World's Fair pictures than if you tried to connect the two locations with a single continuity. Usually, the appeal of a travelogue is not as strong as a scenario and it behooves you to do all in your power to keep the "appeal" percentage as high as possible.

Documentaries and chronicles usually depend on photographic percentages for their ranking unless the subject matter is unusually interesting to a greater portion of an audience. Medical and dental documentaries ordinarily place much lower in appeal than subjects of mechanical procedures, etc. The points gained in this group must almost always come from exposure, continuity, titling and camera technique.

Many films I have viewed have been of subjects which may be of great interest to selected groups but are not suitable for showings before a general audience. Farmers may greatly enjoy the latest technique of raising a pig, or a group of engineers may gloat over the latest sewage disposal methods—however, a general audience wouldn't particularly enjoy such subjects, no matter how perfect technically, especially after a hearty meal!

Above all, remember that no matter what kind of film you may be making, simplicity of plot or subject-matter is preferable to complication if you want to build up audience-appeal. A thin thread of story-idea, presented completely and with technical skill, will often win out over a more complex, but less skillfully-handled picture. This has been evident in many of the prize-winning films in THE AMERICAN CINEMATOGRAPHER's International Amateur Movie Contests, especially in such entries as those of Clardy and Okamoto, in which interest was built up by a combination of a light story-idea with excellent photography and film craftsmanship. Another notable example of what makes a film "competitive" can be found in the prize entries of T. Lawrenson of Dundee, Scotland, and John Pohl of Cicero, Ill. Both of these filmers took essentially simple home-movie subjects—a child's Christmas or a holiday at the beach—and built winning films by *completely* covering action of sure-fire audience appeal, and presenting it with technical smoothness that made you forget you were looking at a movie.

Finally, before entering your film in any contest—local or otherwise—analyse it in the same manner a professional producer does his million-dollar 35mm. production. He previews it repeatedly, deliberately choosing audiences that aren't crammed with his friends and well-wishers. He seeks the comments of these spectators, and with each preview smoothes out the presentation of his picture—cutting here, building up there—until he has a picture he feels certain can stand on its own merits with any audience. Then—and then only—is he willing to show it to the critics and to his fellow film-makers.

Try this system of previewing out on your own films. Choose "average" groups—not photographers—and when you've gotten your film into shape that will please them, you can be pretty sure it will prove "competitive" in almost any movie-making contest in the world! END.

There's a new book about America's outstanding radio "hams" coming out—"Calling CQ," by Clinton B. DeSoto. There's a whole chapter devoted to the wireless exploits of globe-trotter Clyde De Vinna, A.S.C.

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Marlene Dietrich

{Continued from Page 229}

but I think it's as effective as anything I've seen on the screen."

Miss Dietrich's filming isn't by any means confined to travelogues, family record-scenes, and similar exterior picture-making. She is an expert at interior lighting, and frequently puts her lighting skill to work making impromptu featurettes when congenial friends drop in of an evening. It's quite an idea, that, for an evening's entertainment when bridge and similar conventional pastimes fail to attract, to turn to *ad lib* moviemaking. And there's a second evening's enjoyment in it, too, showing the results, edited and accompanied by inappropriate gag titles.

Marlene has another set of films in her library which always command interested audiences. They're silent, Kodachromed versions of all her professional productions, photographed, as she puts it, "By Marlene Dietrich and associates." She takes her camera to studio and location with her, and personally films the scenes in which she does not appear. "For the scenes in which I have to appear before both my own and the studio cameras," she adds, "I set the camera myself beforehand. Then when I step into the scene, I can always find someone—usually one of the assistant cameramen—who will shoot my scene for me, during a rehearsal, of course, so that the noise of my Filmo won't interfere with the 35mm. sound-recording."

And that, by the way, gives an excellent indication of the sort of a person Marlene Dietrich is find a star for whom the assistant cameraman will do such favors, and you've found a very real and 'regular' person—the sort of man or woman you'd like, star or otherwise. There are plenty of 'big names' in Hollywood who, asking a favor like that of the assistants on their troupe, would find them unaccountably 'too busy' on studio business to bother with anything of the sort. But Marlene Dietrich's films are, as noted, complete and filmed by the star "and associates!"

Speaking of these pictures, "Don't," she says, "jump to the conclusion that I make them with any idea of analyzing my work or learning how to play to the camera. I don't! I make them as a personal record, for my own pleasure and so that my daughter can in times to come always have a record of what I've done. As for playing to the camera, I've always done that. Remember, I got my start in pictures in Europe in the silent-picture days when playing to the camera was all-important. And since sound came in, remember I have worked very much with Mr. von Sternberg, who is as great a cameraman as he is a director. He always took great pains to impress on me how important are the cameraman and his camera."

But she agrees that 16mm. movies of this nature can be of inestimable value in training the younger generation of players. "So many of them," she says, "can remember only talking pictures! My daughter Maria is typical· she is sixteen years old—and she has never seen a silent professional picture! If she were a budding actress, like so many youngsters I meet in every studio, she would have no real conception of what the camera, unaided by dialog, can do in conveying ideas and emotions. I am sure that making 16mm. silent pictures would be of enormous value to young players like these.

"What do I think is the most interesting 16mm. picture I have ever made? Without a doubt it is one I made several

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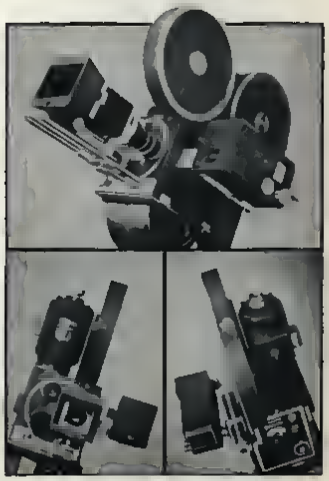

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years ago when my friend Josef von Sternberg was making a picture in Europe. He was in England for a long time, and I knew from his letters that he missed his beautiful home here in Hollywood. So I took my camera and lights, and went there and made him a complete Kodachrome film of his home.

"That was a fascinating photographic problem from beginning to end. Mr. von Sternberg's home is beautiful and filled with exquisite works of art—paintings, statuary, and the like. I photographed each of these pieces that were so dear to him, giving him close shots of each.

"This made a series of intriguing problems in lighting. Did you ever try to light a painting—? If your camera and lights are not in precisely the right places, all you will get is a glare as the light reflects from the painted surface. But if your lights and camera are handled understandingly, you can not only bring out the color and design of the painting, but the texture of the painted surface itself.

"Making this picture, and doing it so well technically and artistically that I could evoke praise from Mr. von Sternberg not merely because of the sentimental value of the subject-matter, but because he—a truly great film craftsman—thought my photographic technique was in itself good, made that the most satisfying of all the 16mm. films I have made."

Make no mistake about it: this interest in cinematography is no pose with Marlene Dietrich. Both in her professional work on the set, and in her personal moviemaking, she takes a serious, and highly intelligent interest in the camera and its manipulation. Cinematographers who have photographed her agree with this; she is one of the few stars who can discuss cinematographic problems intelligently and authoritatively. Her interest in cinematography is so serious, in fact, that she would like to become the first lady member of the A.S.C.—and as her sponsors she would have every A.S.C. member who has ever photographed her!

Movie Ideas

(Continued from Page 231)

boy-friend. (At least no grass is growing under this golf widow's feet!) This chap, too, insists upon making violent love, to the girl's embarrassment and the dissatisfaction of the young man hidden behind the furniture.

However, the husband unexpectedly returns and is heard fitting a key in the lock of the door, whereupon the second boy-friend hides in a closet. Hubby has forgotten his golf clubs. Retrieving them, he spies the golf manual and recollects a new hand-hold he had studied at breakfast. He tries a practice swing on a ball, which flies over the davenport into the mouth of the hiding youth! Bewildered, the boy arises. The surprised husband is about to strike him with the club when the recipient of this belligerant attention remonstrates that his would-be assailant is holding the club incorrectly.

The husband is interested, and forgets everything in learning how to hold the club properly! After the instruction, he invites the clandestine caller to play a twosome with him. During this interim, the second boy-friend has fallen asleep in the closet. As the husband and the first boy-friend start to leave the room, the door of the closet flies open and the sleeping fellow is deposited on the floor at their feet.

The startled husband looks at him in amazement for a moment. Then, struck with a brilliant idea, he makes this third man the caddy, and the three proceed out of the story! The wife is quite dejected at the loss of both her boy-friends. Sadly she seats herself on the davenport and a look of despair clouds her lovely face. Suddenly a slow smile begins to illumine her features. She lights a cigarette—takes a slow drag and exhales toward the ceiling. Carefully she powders her nose, then winking towards the camera, she crooks a finger and begins to beckon.

The next scene includes the cameraman who is busily engaged in filming the girl who is still beckoning. Realizing that she is signalling him, he hesitates momentarily and resumes his shooting. The girl continues to employ her wiles, then giving up, the cameraman shrugs his shoulders and proceeds to seat himself at her side. With a little insistence on her part, the cinematographer is induced to take part in a final embrace that fades out to end our story.

The action scenes for this picture were filmed during a single day. Titles were shot later. The scenes including the cameraman were my own contributions to the original radio story. The point is—listen in on the radio! You may hear just the gag you want to use in your next scenario.

During my earlier experience as a home movie maker, I filmed quite a number of scenes of a bridge party held in my home. These shots included the arrival and departure of guests, playing cards, the award of prizes and partaking of refreshments.

Later, while reading a well-known gossip column, I was struck with an inspiration for a story that could be filmed about this affair. The finished film is titled, "The Power of the Painted Word," and proceeds much in the following manner:

The opening scene depicts the housewife enjoying her daily paper. A paragraph in a column headed *The Town Tattler* draws her attention. It reads, "The writer of this column has noted that a certain member of the town set has attended many social functions but as yet has made no attempt to reciprocate."

From then on, great activity is shown. Invitations are written and posted. On the day of the party the house is thoroughly cleaned; foods are prepared and prizes are wrapped. Fatigued but happy, she sits down to await the arrival of the guests. It is here that the scenes of the actual bridge-party are fitted into the story. After the party, the hostess sits alone at the head of a long table littered with soiled dishes and the remains of the feast. Rather forlornly she shakes her head at the price she has had to pay to retain good social standing. The scene fades out.

Morning of the next day finds the erstwhile hostess arising early and rushing to read the morning paper. Hurriedly she skips through the pages until she finds the one she has in mind. 'Tis the gossip column again. Scanning the paragraphs, she is brought up with this re-

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mark. "The writer has just learned that the well-known member of the local set failing to discharge her social obligations recently departed for the East. However, several other members of this set have just entertained since I wrote of her, including Mrs. R. W Teorey of West 39th Street. Need I say more?"

The fade-out of this story concludes a scene showing the dejected housewife crawling back into bed. Life is a bit hard at times!

Some months ago I planned to experiment with some trick camera-effects. However, I felt that as long as I intended to expose film, I should employ it as usefully as possible and so pondered for an inspiration. Consulting *Webster's* for a definition of the word "trick," I located the following sentence which gave me my idea: "*To practice tricks, sleight of hand, or the like.*" We ordinarily ascribe such doings to a magician so I decided a purveyor of magic would perform tricks for me in my experiments. A 50 foot 8mm. picture evolved from this slim beginning presents itself much as outlined below:

The opener is of a house set in trees and shrubbery—well underexposed to simulate a night scene. Fade in and out, or dissolve to an interior shot of a bedroom (low-key lighting). A window is partially open and a muffled figure holding a jemmy in one hand is entering. He walks directly into the camera blanking the scene out in what might be called a body fade.

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The next camera set-up is in the living room. The intruder "fades in" the scene by walking away from the camera lens towards a desk in a corner. Arriving at the piece of furniture, he lays his jemmy on top, glances furtively about and switches on a light. (At this point turn on extra flood lamps to change lighting from low-key to normal).

He next tries to open a drawer in the desk, but finding that it is locked, reaches for his jemmy. As his fingers close about it, he is astonished to find it has suddenly vanished. (Stop motion does the trick. Merely have the burglar freeze as his fingers touch the instrument—stop the camera at the same time—remove the jemmy—then start the camera and action simultaneously.)

The next shot shows the housebreaker shifting his startled visage to another point on the desk top. A small jointed figure has gone into a dance. Suddenly its head disappears, and then its body vanishes. (Single frame animation.) The attention of the bewildered burglar is next shifted to another portion of the room by another eerie attraction. This time a small throw-rug on the floor is slowly rolling itself up, after which it too dissolves into thin air. (More single frame animation).

The terror-struck victim is now looking about for a quick means of exit. He feels a tug at his hat and as he reaches for it, the muffler about his throat trails off through the air. Wildly clutching for the scarf, his hat flies off in the general direction taken by the muffler. (Strong black thread secured to these articles of apparel and controlled by someone out of lens range will take care of this.)

The recipient of this strange reception has finally had enough. Swiftly moving towards the open window he climbs out and blends with the black of night as a figure suddenly materializes in the scene (more stop motion). This character is heartily laughing as he watches the disappearance of the uninvited caller. Turning towards the camera and still laughing, he draws a book from his pocket. In a close-up, he opens the book and as the cover becomes visible its title is seen to be, "How to be a Magician."

Many other trick effects can be incorporated in this story. The few given here merely illustrate the point. Just give your ingenuity a little play and you can proceed to any length desired.

The big point I'm trying to make is just this: all of these ideas came ready-made from the most commonplace sources. One came from a funny-paper; another from a radio playlet; the third from a newspaper gossip-column, and the fourth from a prosaic dictionary definition. Yet each of them contained the germ of an entertaining little home movie. So—if you're having trouble finding ideas for your films, don't look too far afield; movie ideas are all around you if you'll only keep your eyes open for them! END.

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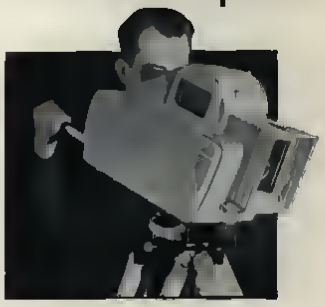

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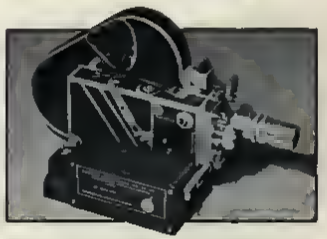

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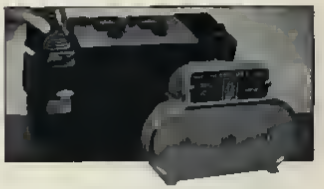

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Scenario

(Continued from Page 230)

frightened, saying:

TITLE:

"OH . . ! DID I TELL BUSTER TO COME TONIGHT?"

Scene 30. Medium-shot—Mary and Buster. Mary moves to room center (OR SCENE CENTER). Buster makes self at home by throwing hat on one chair, top coat on sofa, and advances toward Mary with his flowers. CUT TO:

Scene 31. Close-shot—Mary and Buster. Mary glances back at closet. Buster, with one hand, prepares to hand flowers to Mary; with the other hand, he produces a ring with a huge stone. He is ready to gather Mary in his arms, when buzzer rings . . . CUT TO

Scene 32. Close-up—Buzzer. Again . . . Buzzer rings! CUT TO:

Scene 33. Flash Close-up—Mary. Mary gasps with alarm and raises hand to mouth to stifle cry of amazement. CUT TO:

Scene 34. Flash close-up—Buster. Buster blinks like an owl. The thought of anyone interfering with his plans is beyond grasping. CUT TO:

Scene 35. Medium-shot—Mary and Buster. Mary takes the reins just as Buster heads for hall to see who has the nerve to interrupt his session. She plucks him by coat-tail and pulls him firmly and rapidly backwards toward closet. CUT TO:

Scene 36. Close-shot—Closet door—Mary and Buster. Mary reaches closet door with her cargo, unlocks door, and pushes and swings speechless Buster, flowers, ring and all, inside and locks the door. CUT TO:

Scene 37. Long-shot—Hall door. Pa enters arch of doorway, looking back and scratching head. Horace comes through door from hall, monocle clamped over eye, hands hat and cane to Pa and gingerly steps into room. CUT TO:

Scene 38. Close-shot—Pa. Pa has frozen in tracks, holding hat and cane like a St. Bernard dog, his eyes following the Englishman. Suddenly notices the visitor has made a hall tree out of him, starts to slam apparel to floor, thinks better of the move, places hat on his head, twirls cane like drum majorette, and exits a la Fifth Avenue. CUT TO:

Scene 39. Full-shot—Interior Living Room—Mary and Horace. Mary staggers to scene center. Horace glides to greet her, captures her hand, places an "old world" kiss on the upper dermis of the member with the grandiose air of a Knight. Mary curtsies, dumbly, and beckons him to sit. CUT TO:

Scene 40. Close-up—Buzzer. And once again—the buzzer! CUT TO:

Scene 41. Flash close-up—Horace. Monocle drops from eye like a trip hammer. CUT TO:

Scene 42. Flash close shot—Mary. Mary faces directly into camera, shrugs shoulders and with palms forward as if to say: "Who knows?" CUT TO:

Scene 43. Medium-shot—Mary and Horace. Mary snaps from stupor, snatches Horace by hand, swoops him about in wide circle so that he falls full-length over foot stool. CUT TO:

Scene 44. Close-shot—Mary and Horace. Mary yanks and tugs at Horace to get him to his feet. CUT TO:

Scene 45. Close-shot—Hall door—Pa. Pa stands in center of door and shouts. CUT TO:

TITLE:

"JOE'S HERE . . ! WHAT IS THIS A BLITZKRIEG?"

Scene 46. Close-shot—Closet door—Mary. Mary is shoving door home, turns key, and walks toward camera. CUT TO:

Scene 47. Medium-shot—Joe and Pa. Joe tweeks Pa's cheek, and Pa kicks Joe in the seat. Joe jumps and shakes finger at Pa. "Tsk, tsk!" CUT TO!"

Scene 48. Full-shot—Livingroom—Joe, Pa, Mary. Mary slumps into chair, Joe advances to room center, shaking finger at Mary as if "I'm surprised . . . !" Pa follows him cautiously. Mary reacts with a fish stare. CUT TO:

Scene 49. Close-shot—Joe. Joe, calmly and carefully, places his hat and coat on the chair where Buster recently deposited his garb. He sees a stray hair, removes same, again wagging that finger at Mary. CUT TO:

Scene 50. Flash close-up—Mary. Ogles like an eight year old at a cowboy opera. CUT TO:

Scene 51. Flash close-up—Pa. Swallows rapidly so that adam's apple chases up and down his throat. CUT TO:

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Scene 52. Medium-shot—Joe. Joe lights cigarette, shakes out match, places burnt stick on tray, expels cloud of smoke, and walks toward closet door. CUT TO:

Scene 53. Close-shot—Closet Door—Joe. Joe unlocks closet door, steps in and closes door for ONE SECOND ONLY. Door reopens, Joe thrusts head out through crack, waves gayly at Mary and Pa, and shuts door again. CUT TO:

Scene 54. Flash close-up—Mary. Mary closes her eyes, shakes head as if to clear the cobwebs, and again opens orbs with blank stare. CUT TO:

Scene 55. Close-up—Pa. Pa counts on fingers: one—two—three—four, and says: CUT TO:

TITLE:
"FOUR OF A KIND!"

Scene 56. Medium-shot—Mary and Pa. Mary has melted to chair. Pa, seeing daughter in this condition, thinks this is a good time to exit and starts tip-toeing from room and toward hall. Mary sees him, scrambles from chair, and catches Pa by suspenders. CUT TO:

Scene 57. Close-shot—Pa and Mary. Mary turns Pa around to face her and gestures toward closet, speaking: CUT TO:

TITLE:
"PA, GET THEM OUT OF THE HOUSE . . !"

Scene 58. Medium-shot—Pa and Mary. Pa is hit by a gust of bravery. He thrusts Mary behind him, rolls up sleeves a bit higher, and with Mary bringing up the rear, starts marching in half-crouch toward closet door. CUT TO:

Scene 59. Close-shot—Closet Door—Pa and Mary. Pa and Mary are warily approaching the filled closet, step by step in comedy unison, when a cold wave hits them for they "freeze in their tracks." They focus their eyes on the door knob. CUT TO:

Scene 60. Close-up—Door knob. Door knob is slowly moving . . . CUT TO:

Scene 61. Reverse Angle of Scene 59—Close-shot—Pa and Mary. Pa's courage has suddenly failed, starts backing up, trips over Mary, and they both fall to floor in heap. CUT TO:

Scene 62. Reverse Angle—Pa and Mary—Closet Door. Pa and Mary start to get up, then sink back to floor. Buster emerges through closet door, minus shirt, but with necktie knotted about his undraped neck, flowers still in hand. Buster takes one sniff at flowers, advances toward "floored" couple, sprinkles posies over victims and exits. CUT TO:

Scene 63. Close-up—Mary and Pa. Mary and Pa turn head from left to right into CAMERA, in exact unison, as if following Buster's exit. Absolute dead-pan being registered. Then, with a jolt and fast, they swing head back to closet door. CUT TO:

Scene 64. Medium-shot—Closet Door—Pa and Mary. From the closet comes Horace. With all the dignity he can muster, and clad in supposedly nothing but an Indian blanket draped about him like an Apache, he bows from the middle to Pa and Mary, the blanket falls slightly from shoulder and Horace, embarressed, clutches the robe about him and hastily exits. CUT TO:

Scene 65. Close-shot—Mary and Pa. Pa tries to hide under rug. Mary is trying to refrain from fainting. CUT TO:

Scene 66. Close-shot—Closet Door—Joe. Joe comes through closet door with empty billfold in hand. He opens fold and turns it upside down to indicate "all gone," tosses wallet back through door, and walks toward camera. CUT TO:

Scene 67. Flash Shot—Pa and Mary. Still on floor, they cringe from camera. CUT TO:

Scene 68. Over Heads of Pa and Mary—Joe. Joe shakes finger at Pa and Mary as if to say: "Tsk, tsk' . . . Is that the way to treat your guests?" Joe walks from scene. CUT TO:

Scene 69. Reverse Angle—Pa and Mary. Mary gets to feet; helps Pa rise. Pa starts to run out of scene. Mary again catches him, takes his hand, and with Pa following as meekly as a puppy-dog, they again advance on this mysterious closet . . . CUT TO:

Scene 70. Close-shot—Closet Door—Mary and Pa. Mary reaches closet door, looks in, and Pa catches her as she falls back in faint. CUT TO:

Scene 71. Medium-shot—Mary and Pa. Pa places Mary on floor, fanning her with his fingers like he would wave goodbye to Ann Sheridan. Mary comes to with a start, points to closet, and shoves Pa in that direction. Mary gets up, again bringing up the rear. CUT TO:

Scene 72. Medium Close-shot—Pa and Mary. Pa is looking for some weapon to defend himself. Sees nothing likely, so takes off shoe, gripping his "sole" in hand, advances on door. Mary is close behind, hand to mouth, expecting anything to happen. Pa looks in closet and halts . . . CUT TO:

Scene 73. Flash Close-up—Pa. Pa registers complete shock. Mouth drops open, eyes wide as a barn door. CUT TO:

Scene 74. Full-shot—Closet or Room Interior—Archibald. There in the middle of the floor is Archibald. Money and clothes, a deck of cards scattered around, all there on the floor beside him. Archie looks up at Pa and waves in typical Stan Laurel fashion. By the looks of things, the "timid soul" has been the master in a game of poker. CUT TO:

Scene 75. Close-shot Over Archie's Shoulder—Pa and Mary. Pa and Mary approach Archibald, bewildered still. CUT TO:

Scene 76. Full-shot—Mary, Archie, Pa. Mary takes her place on floor to Archie's left. Pa brings up the right side. CUT TO:

Scene 77. Medium close-shot—Mary, Archie, Pa. Archie smiles blandly, reaches behind and produces a placard with the interrogation: "Who Wins Mary?" He points to sign, throws it back in mock scorn, takes hand full of green-backs and showers them around. CUT TO:

Scene 78. Close-up—Pa. Pa gulps . . . CUT TO.

Scene 79. Close-up—Mary. Mary gulps . . . CUT TO:

Scene 80. Medium close-shot—Mary,

8 Enlarged TO 16 Reduced TO 8

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Archie, Pa Archie reaches behind him, produces another sign, holds it up and points to message. "I WIN, MARY!" Mary throws caution to Pa and throws her arms around her hero Archie looks frightened—but likes it —throws sign in the air. CUT TO.

Scene 81. Close-up—Mary and Archie Mary has Archie in the well known "clinch" and is just ready to kiss him, when Pa brings down a sign from overhead that blocks out Archie and Mary. The sign reads: "THE END." Pa beams and winks at the camera Pa's head is directly centered over placard, and his chin protrudes over the edge. SLOW FADE OUT:

TITLE:

THE END.

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Home Movie Previews

(Continued from Page 232)

respect, for the timing is of professional quality. the action moves along with the necessary speed, and the cutting allows no "dead spots" between salient actions. The cutting of the elderly pest's fall in which the impression of a sudden fall is clearly given without actually subjecting the actor to a real tumble, is a very clever piece of cutting.

"Nobby's" outstanding weakness is in uneven exposure. While this is not in this case too serious, it is a fault which should be and can be avoided. It would seem to us that the fault most probably lay in the filmers' methods of using their exposure-meter, especially as many of the faulty exposures were in interior sequences. We would suggest that before starting their next film, the two filmers work out a more standard system of taking their meter-readings. In general we would suggest, in making interiors for such a production as this, taking two separate readings: one on the face of the subject, from a distance of a few inches, and a second on the background. If both of these elements of a scene are illuminated to the proper exposure-level, the overall exposure should be correct. Since many of the faulty exposures are in the longer shots, while the closer shots seem generally well exposed, inadequate equipment may be a factor, though it seems more likely that meter-reading methods are still at fault, and that the long-shot readings were taken with the meter too far from the subject to give an adequate reading.

As has been said, the continuity, direction and cutting are almost perfect. However, we would suggest one or two minor flaws. Among them is in the sequence of "Mr. Budge's" arrival. He is seen throughout moving across the screen from left to right, then as he turns in to the yard, the camera-angle changes so that momentarily he seems going from right to left. This, while a minor flaw, is distracting; his motion should have been kept the same until he entered the house.

We might suggest, too, that to climax the picture, after "Budge's" indignant departure and his final excellently-timed fall on the banana-skin, that his final exit might have been filmed at a camera-speed slightly below normal, to heighten the impression that he was hurriedly leaving. As a concluding gag, too, we would suggest there would be a laugh in having young "Nobby," very well pleased with himself, stroll complacently out to watch the departing past—and slip in his turn on the same banana-skin!

Following recent articles in THE AMERICAN CINEMATOGRAPHER, **Joe Valentine, A.S.C, Al Gilks, A.S.C., Karl Freud, A.S.C.,** and several others are lined up for articles in "Popular Science." Seems like a sure way to crack other magazines is to let 'em see it first here!

Idea Exchange

(Continued from Page 234)

for handling a full 400-foot reel.

If you already have a set of hand rewinds, you can use one of them to hold the full reel that is being rewound. Otherwise, just build up a "dummy"—a free-running shaft on any suitable supporting bracket. Mine is simply a piece of brass salvaged from a scrap-heap and cut to size, with one end drilled to take the reel-carrying spindle, and the other provided with holes to take the screws that fasten it to the rewind baseboard. A wooden block, or even an angle-section from Junior's "Erector" set will do just as well.

F. B. DOOLITTLE.

Showcase

(Continued from Page 235)

Automatic Minislide Projector

The makers of the well-known Academy spotlight this month announce an automatic 35mm slide projector for use in commercial advertising, demonstrations, etc., with either Kodachrome or black-and-white slides. The unit is compact, measuring 13½ inches wide and 12 inches deep by 4¾ inches high, and weighing only 15 pounds The case is cast aluminum, in a crackled finish, and an elevating-screw will raise the projection-lens up to 1¼ above the horizontal.

A motor within the unit drives an endless chain upon which are fastened 18 cadmium-plated holders for the slides Each slide remains on the screen seven seconds, and the 100-Watt projection-lamp is automatically shut off during the change of slides. It is guaranteed by the manufacturers to present life-sized images with great brilliancy. The Academy products are distributed by the Frank A Emmet Co, 2707 West Pico St, Los Angeles, California. The automatic projector retails for $90.

Da-Lite Lowers Screen Prices

At a time when the prices of so many items of photographic equipment are being raised, the Da-Lite Screen Company, Chicago, announces important reductions in the prices of many sizes of Da-Lite Screens. Greatly increased demand in the past year is stated to have

resulted in economies in the manufacture of many of the sizes and made possible the lower prices. This constitutes the third price reduction on Da-Lite Screens in the past five years

Bardwell-McAlister "Single Broad"

Since the development of today's fast films and such small lighting units as the "Dinky Inkie," a correspondingly small, low-powered floodlight has been needed as a "filler-light" unit. To meet this demand Bardwell & McAlister, Inc., of Hollywood, this month introduces a new unit known as the "Single Broad," (Type 12). The new lamp is fundamentally similar to the familiar two-lamp "broads" extensively used in studio lighting, but designed for use with a single 500-Watt or 750-Watt tubular globe. It will accept either the 500-Watt or T-20 Clear C-13 medium bipost or 750-Watt T-24 Clear C-13 medium bipost Mazda globes in either the regular 3200° K or the CP 3380° K (color photography) types

A variety of accessories for use with the "Single Broad" are also available. These include various types of diffusers and glass windows, a "barn-door" which eliminates the need for "goboes" or "flags" and gives more positive control of light, and a special low bracket which, in conjunction with the "Single Broad's" regular double-riser stand, permits positioning the lamp at any height from 1 foot above the stage floor to a height of 8½ feet. The new lamp lists for $45

Agfa Reorganizes Midwest Distribution

In order to supply photographers in the central states with better and more rapid service on its products, Agfa Ansco is reorganizing the sales territory which has been served by its Kansas City branch. This move, made as a result of a study of transportation facilities available in the area, will permit faster delivery of Agfa Ansco products to customers in New Mexico, Oklahoma and Arkansas by supplying them through the Agfa Ansco branch in Dallas, Texas. Users of Agfa Ansco materials living in Colorado, Nebraska, Wyoming, Kansas and Missouri will experience improved service, as they will be supplied through the Agfa Ansco branch in Chicago, Illinois. The Agfa branch office in Kansas City is to be discontinued.

Concurrent with this shift in distribution, Agfa Ansco is raising its subbranch at Dallas to full branch status and moving it from the present address at 2025 Commerce Street to new and larger quarters at 425 South Field Street. Operating from this new location, the Agfa Ansco Dallas branch will be headed by Calvin Wheat, a native of Texas, who is familiar to photographers in south central states, having served as an Agfa Ansco branch manager since 1929.

Longer Life For Wabash Superfloods

With the transfer of the manufacture of Superflood bulbs to Wabash's recently acquired Birdseye Lamp Division comes the announcement that the useful life of the Wabash Superflood bulbs has been materially increased. The life of the No. 1 Superflood has been stepped up from its previous span of two hours to a new total of three hours, and the No. 2 Superflood, which normally lasted six hours, is now good for at least eight hours.

Besides this increase in life, tests at the Wabash laboratory have shown that these new long-life bulbs maintain their efficiency much better than their predecessors. The usual tendency of floodbulbs to lose a considerable amount of their light-output after prolonged use, is said to have been minimized, with the result that the new bulbs, in addition to lasting longer, also have a more efficient life. There is no increase in price.

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Movie Clubs

(Continued from Page 233)

Shots" by Bill Weber; "America, the Beautiful," by Ralph Sprungman; "Cuban Holiday," by Les Olsen, and "North of Winnepag," by Wilford Anderson, with Lester Olsen as MC for the evening.

Member Carroll Michener reports that he and other club-members assisted in a novel project which could well be duplicated in other communities. This was the preparation of the Annual Report of St. Mark's Church as a movie instead of as a collection of dry figures, documents and speeches. Michener filmed chapel services, outdoor church-services, choir practice, activities of various guilds, missionary groups ,etc. He used Super-XX 16mm. film entirely and produced a complete picturized report of the Church's activities in the form of a 400-foot picture. The idea is reported to be popular both with Michener and with the members of the Church Board, who now have a documentary record of the year's work which they don't have to listen to.

ROME A RIEBETH

Travel Program for S. F.

Scheduled for the April meeting of the Cinema Club of San Francisco was a program consisting almost entirely of travel-films. The film-fare included Jasper National Park in 16mm Kodachrome, with comments by Robert Simmons; a 16mm Kodachrome reel of the Canadian Rockies, Banff, Lake Louise, Kootenai Park, etc., and a black-and-white duplicate from another Kodachrome reel of Yellowstone National Park, both by Vice-President E. L. Sargeant; and a showing of the latest Castle Films release on the Greek War

JOHN B. SMURR, President.

Washington S.A.C. Holds Auction

The Washington Society of Amateur Cinematographers is experimenting with a novel idea for swelling the fund for purchase of a club screen. At both the April and May meetings, the members have been invited to bring any surplus photographic equipment or odd film shots they may wish to donate to the fund. These articles are then auctioned off during the meeting, and the receipts used to swell the fund

JOHN T. CHEDESTER,
President.

Leon Shamroy

(Continued from P 215)

in almost every studio are making increased use of arcs in their lighting because the arc brings out textural details better in many instances than the Mazda. And it is all being hailed as new!

"Actually, it is going back to the ideas of years ago—but with the improvements we can gain from modern knowledge of lighting, film-making, and the like. It's not new—but you can't say it's a backward step, either. To me it is just another phase in the search all of us are constantly making to find ways of making our pictures better and more dramatically real.

"I think the factor that will really bring us closest to this reality is color. Maybe not the color of today, but the color it is developing into. I have made several Technicolor pictures, and frankly I prefer working in color to black-and-white. There's an added realism—and an added artistic and technical satisfaction—to color which simply can't be approached in black-and-white. It is almost like a new dimension. That sounds as though I were a Technicolor press-agent, but it is a literal fact; I think any cinematographer who has ever made a modern color production will agree with me.

"And in this, I'm speaking not solely as a cinematographer, for color is coming to mean something at the box-office, too. If it didn't, you wouldn't find a great showman like Darryl Zanuck of 20th Century-Fox embarked on a constantly increasing program of Technicolor production. Maybe the public can't analyze its reasons for liking color, but I'm confident it is because color gives you at once greater realism, and greater artistic possibilities. Just consider, for example, two recent productions in which Alice Faye appeared: "That Night in Rio," and "The Great American Broadcast." I photographed both of them, so comparisons won't hurt. One was in Technicolor, the other in black-and-white. But after seeing Alice Faye in the Technicolor picture, and then seeing her in the black-and-white one, most audiences, I think, feel instinctively that she was more real in the color picture. They don't analyze it, but they feel instinctively there's something missing in the black-and-white film.

"I don't blame them. I did the black-and-white job soon after doing the Technicolor one—and every day as I looked at the rushes I was dissatisfied with the best we could do with Miss Faye in the black-and-white picture! In some instances, we were giving her technically better photography, I think—but because the element of color was missing, we all felt instinctively something was wrong.

"Perhaps the best indication of the way the public feels about this is the way amateur movie-makers have swung to color. They tell me that now about 90 per cent of the films you'll see in most amateur movie clubs are in Kodachrome. Well, I'm confident that as they get the economic end of color into closer parity with black-and-white, and the technical end simplified so you aren't slowed down by the bulkier three-film cameras and so on, we professionals are going to follow that same lead. And when we do, we're going to find ourselves doing better and more satisfying work than ever before!" END

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